




Presented to
The Library
of the
University of Toronto
by

Frank Darling,
LL.D., F.R.J.B.A., R.C.A.



Digitized by the Internet Archive
in 2011 with funding from
University of Toronto

A GUIDE TO
ENGLISH GOTHIC
ARCHITECTURE

CAMBRIDGE UNIVERSITY PRESS

C. F. CLAY, MANAGER

LONDON : FETTER LANE, E.C. 4



NEW YORK : THE MACMILLAN CO.

BOMBAY

CALCUTTA

MADRAS

MACMILLAN AND CO., LTD.

TORONTO : THE MACMILLAN CO. OF
CANADA, LTD.

TOKYO : MARUZEN-KABUSHIKI-KAISHA

ALL RIGHTS RESERVED

A GUIDE TO
ENGLISH GOTHIC
ARCHITECTURE

ILLUSTRATED BY
NUMEROUS DRAWINGS AND PHOTOGRAPHS

BY
SAMUEL GARDNER

*Frazer & Co.
11 Walmer Road
Toronto*

June 1922

CAMBRIDGE
AT THE UNIVERSITY PRESS

1922

317994
20- 7- 35

NA
445
G3
cop. 2

PREFACE

THIS volume is a revised edition of a hand-book privately printed nearly thirty years ago to accompany a series of enlarged photographs which I originally gave to the Harrow School Museum. The series there attracted the attention of other schools and libraries and ultimately several sets of these photographs and hand-book were distributed about different parts of the country. The demand continued, but the cost was prohibitive. I suggested to applicants that many well-illustrated books on architecture have been published during the past few years, but their reply was generally that my selection and description was the kind of thing they wanted, giving typical examples, but not too many of them, and enough but not too much description, with references to enable those who desire to learn more to do so by taking a little trouble.

The present is an attempt to supply this need by utilising blocks made from my photographs chiefly for the *Proceedings of the Harrow Architectural Club*. I was also able to borrow a number of blocks made from my own and my son's photographs from Messrs Prior and Gardner's *Mediæval Figure Sculpture in England*. The command of these blocks has enabled this book to be published at a price which will bring it, I hope, within the means of most would-be purchasers.

Professor Prior has been accustomed to use my lantern slides to illustrate his Cambridge lectures, and, at his wish, I arranged to bring out this book as a Companion Volume to his University Lectures.

For the past forty years I have made it the hobby of my leisure time to visit ancient churches and buildings and to photograph them with a view to illustrating architectural lectures. The photographs have been largely used for that purpose and may therefore be said to have stood the test of experience. I have myself derived so much pleasure and benefit from this delightful study that I have always felt anxious to interest others in it to the extent of my ability. Many people have told me that they love Gothic architecture, but know nothing about it. They do not realise that, as Ruskin puts it, "Architecture is an art for all men to learn, because all are concerned with it; it is so simple that there is no excuse for not being acquainted with its primary rules, any more than for ignorance of grammar or spelling, which are both of them far more difficult sciences." Nevertheless enlightened and patriotic Englishmen who have had a liberal education think it no shame to confess complete ignorance of our great national art. And thus it will be so long as the value of æsthetic culture is ignored at our public schools. It is a truism that the love of beauty comes next to the love of goodness, but the cult of beauty, whether in nature or art, is sadly neglected under our modern systems of education.

These photographs are published in the hope that they may stimulate in some the love of beauty as exhibited in our Gothic architecture. If the stimulus is effective the information attainable in the Introduction and Glossary may help the acquirement of the "primary rules" which will be found to add a new interest to life.

It is not only the love of beauty to which architecture appeals. It also appeals to our innate love of construction, and it is full of historical associations.

It has recently become the habit to illustrate history books with pictures of architecture. Unfortunately these are often selected so as to throw no light on either the history or the architecture. It is my hope that this book may help teachers to add interest to their lessons by the selection of more apt illustrations.

For the line drawings and diagrams in the Introduction I am chiefly indebted to Mr Arnold Mitchell, F.R.I.B.A. Fig. 56 was drawn for me especially for this volume by Mr E. Godfrey Page, A.R.I.B.A.

S. G.

HARROW,
January 1922.

CONTENTS

	PAGE
PREFACE	v
INTRODUCTION	i
GLOSSARY	(i)
APPENDIX I. VAULTING	35
„ II. TRACERY	36
„ III. THE PLAN OF A GOTHIC CHURCH	39
„ IV. BISHOPS, ARCHITECTS AND FREEMASONS	43
PLATES :	
EXTERIORS	49
TOWERS	69
INTERIORS	80
DOORS AND PORCHES	116
WINDOWS AND TRACERY	133
COLUMNS AND FOLIAGE SCULPTURE	157
FIGURE SCULPTURE	184
SUNDRIES :	
HERRINGBONE MASONRY	197
NICHES, ETC.	198
BUTTRESSES, ETC.	199
GARGOYLES	200
CROSSES	201
MONUMENTS	203
SCREENS	208
PAINTINGS	210
FONTS	211
MISERICORD	219
PISCINA	220
SEDILIA	221
POPPY-HEADS	222
HALF-TIMBERED HOUSE	223
BRIDGES	224
TOPOGRAPHICAL INDEX	227

LIST OF FIGURES ILLUSTRATING TEXT

FIG.	PAGE	FIG.	PAGE
1. Wells Cathedral from South-East	1	29. Maldon, St Mary's Church	16
2. Ely Cathedral from South-West	2	30. Harrow Church	17
3. Sompting Tower	3	31. Maldon, All Saints Church, Canopies	18
4. St Botolph's, Colchester, West Front	3	32. Iffley Church, South Doorway	19
5. Hemel Hempstead Church, Interior	3	33. Ely Cathedral, West Porch	19
6. Canterbury Cathedral, Zig-zag and Billet	4	34. St Albans Cathedral, Foliage	20
7. Salisbury Cathedral from North-East	4	35. Harrow Font	20
8. Peterborough Cathedral, West Front	5	36. Lincoln Chancelry	21
9. Wells Cathedral, West Front	5	37. Ely Cathedral from South	22
10. Snettisham Church	6	38. Lincoln Cathedral, Lectern	23
11. Canterbury Cathedral, Bell Harry Tower	6	39. Oxford, St Michael's Tower	23
12. Terrington Church	7	40. Diagram, Sections of Mouldings	24
13. Dunstable Priory Church, West Front	8	41. Cambridge, St John's College Gateway	25
14. Peterborough Cathedral from South-East	8	42. King's Lynn, St Nicholas' Porch	27
15. Croyland Bridge	8	43. Baddow Church, Pulpit	28
16. Barnack Church. S Arch	9	44. Sandon Church, Pulpit	28
17. Wing Church	10	45. Bristol, St Mary Redcliffe, Spire	30
18. Flamstead Church, Interior	10	46. Coventry, St Michael's Spire	30
19. Diagram, Arches and Columns	11	47. Oxford, Magdalen Tower	32
20. St Albans Cathedral, Balusters	12	48. Lincoln Cathedral, Tower and South-East Transept	33
21. Wing Church, Ground Plan	12	49. St Cross, Winchester, Gate-House	33
22. St Albans Cathedral, Tower from South-East	12	50. Stewkley Church, Interior	34
23. Lincoln Cathedral, Buttress	13	51. Peterborough Cathedral, South Aisle	35
24. Sandon Church, Piscina	14	52. Newcastle Cathedral	39
25. Harrow Church, West Doorway	14	53. Lincoln Cathedral, Ground Plan	40
26. Wells Cathedral, Capitals	14	54. Salisbury and Amiens, Block Plans	41
27. Lincoln Cathedral, Capitals	15	55. Wing Church, Plan	41
28. St Albans Cathedral, Capitals	15	56. Diagram, Section showing elevation (Lincoln, Angel Choir)	42

LIST OF PLATES

N.B. *General views* necessarily include features specially illustrated under other heads.

General *Exteriors* show walls, buttresses, doors and windows, parapets, gables, towers, etc.

General *Interiors* show arcades and columns, vaulting, ceilings, roofs, etc.

Doorways include porches, tympana, etc.

It was found necessary to include *Foliage Sculpture* under the same head as *columns*, as it is mostly on capitals.

Sundries include masonry, niches, buttresses, gargoyles, crosses, tombs and monuments, screens, wall-paintings, fonts, piscine, sedilia, poppy-heads, a domestic half-timbered house, and bridges.

While the various series, except Sundries, are placed generally in chronological order, this must only be regarded as approximate. In some cases the apparent stage of development has been considered rather than the recorded or supposed date.

Domestic or exceptional examples are placed at the end of each series.

EXTERIORS

	PAGE		PAGE
I. Bradford-on-Avon . . .	49	XI. Exeter Cathedral, from South-East	59
II. St Cross, Winchester . . .	50	XII. Selby Abbey Choir . . .	60
III. Southwell Cathedral . . .	51	XIII. Sparsholt Church . . .	61
IV. Fountains Abbey . . .	52	XIV. Curry Rivel Church . . .	62
V. Wells Cathedral, West Front .	53	XV. Southwold Church . . .	63
VI. Salisbury Cathedral, West Front	54	XVI. King's College Chapel, Cambridge	64
VII. Beverley Minster, South-East		XVII. Stratford-on-Avon Grammar	
Transept . . .	55	School . . .	65
VIII. Lincoln Cathedral, East Front .	56	XVIII. Castle Hedingham . . .	66
IX. Northolt Church . . .	57	XIX. Kenilworth Castle . . .	67
X. Exeter Cathedral, West Front .	58	XX. Winchester Deanery . . .	68

TOWERS

XXI. Earls Barton Church . . .	69	XXVII. Peterborough Cathedral . . .	75
XXII. Bishopstone Church . . .	70	XXVIII. Lincoln Cathedral . . .	76
XXIII. Bury St Edmunds-Gate Tower .	71	XXIX. Salisbury Cathedral . . .	77
XXIV. Tewkesbury Abbey . . .	72	XXX. Canterbury Cathedral . . .	78
XXV. Castor Church . . .	73	XXXI. Boston Church . . .	79
XXVI. West Walton Church . . .	74		

INTERIORS

XXXII. Worth Church . . .	80	XXXVI. Winchester Cathedral, North	
XXXIII. St Bene't's Church, Cambridge .	81	Transept . . .	84
XXXIV. St Albans Cathedral, North		XXXVII. Durham Cathedral, Nave . . .	85
Arcade . . .	82	XXXVIII. Norwich Cathedral, South Aisle .	86
XXXV. Waltham Abbey . . .	83	XXXIX. Canterbury Cathedral, Crypt . . .	87

		PAGE			PAGE
XL.	Peterborough Cathedral, South Aisle	88	LIV.	Lincoln Cathedral, Angel Choir	102
XLI.	Norwich Cathedral, Apse	89	LV.	St Albans Cathedral, Early English Arcade	103
XLII.	Fountains Abbey, Chapels	90	LVI.	Exeter Cathedral, Nave	104
XLIII.	Fountains Abbey, Nave	91	LVII.	York Cathedral, Nave	105
XLIV.	Minster Church	92	LVIII.	Wells Cathedral, Retrochoir	106
XLV.	Canterbury Cathedral, Choir	93	LIX.	Winchester Cathedral, Nave	107
XLVI.	Winchester Cathedral, South Aisle Retrochoir	94	LX.	King's College Chapel, Cambridge	108
XLVII.	Lincoln Cathedral, Nave	95	LXI.	Lavenham Church	109
XLVIII.	Southwark Cathedral, Arcade	96	LXII.	Windsor, St George's Chapel Stalls	110
XLIX.	Southwark Cathedral, Retrochoir	97	LXIII.	Wymondham Church Roof	111
L.	Pershore Abbey, Choir	98	LXIV.	March Church Roof	112
LI.	Fountains Abbey, Nine Altars Chapel	99	LXV.	Hatfield House, Hall Roof	113
LII.	Ely Cathedral, Choir	100	LXVI.	Divinity School, Oxford	114
LIII.	Ivinghoe Church	101	LXVII.	Castle Hedingham	115

DOORWAYS AND PORCHES

LXVIII.	Bishopstone Church Porch	116	LXXVIIA.	Chartres Cathedral, West Doorway	126
LXIX.	Colchester, Trinity Church	117	LXXVIII.	West Walton Church	127
LXX.	Dinton Church, Tympanum	118	LXXIX.	Uffington Church	128
LXXI.	Barton Seagrave Church, Tympanum	119	LXXX.	Lincoln Cathedral, Tympanum	129
LXXII.	St Margaret's-at-Cliffe	120	LXXXI.	Rochester Cathedral, Chapter House	130
LXXIII.	Iffley Church	121	LXXXII.	Burford Church Porch	131
LXXIV.	Stewkley Church	122	LXXXIII.	King's College Chapel, Cambridge, West Doorway	132
LXXV.	Malmesbury Abbey	123			
LXXVI.	Barfreston Church, Tympanum, etc.	124			
LXXVII.	Rochester Cathedral, West Doorway	125			

WINDOWS AND TRACERY

LXXXIV.	Southwell Cathedral	133	XCII.	Salisbury Cathedral	141
LXXXV.	St Cross, Winchester	134	XCIII.	Salisbury Cathedral, Cloisters	142
LXXXVI.	Peterborough Cathedral, Triforium	135	XCIV.	Chetwode Church	143
LXXXVII.	Ripon Cathedral, Wall Arcade	136	XCV.	Westminster Abbey, South Transept Triforium	144
LXXXVIII.	Cherry Hinton Church	137	XCVI.	Stone Church, Kent	145
LXXXIX.	Lincoln Cathedral, Transept Triforium	138	XCVII.	Northolt Church	146
XC.	York Cathedral, South Transept Triforium	139	XCVIII.	Hereford Cathedral, North Transept	147
XCI.	King's Lynn, St Nicholas' Church	140	XCIX.	Lincoln Cathedral, Angel Choir, Triforium and Clearstory	148

	PAGE		PAGE
C.	Southwell Cathedral, Chapter House	CV.	King's Lynn, St Nicholas' Church
CI.	Exeter Cathedral, Choir	CVI.	York Cathedral, East Window
CII.	Ely Cathedral, Choir		
CIII.	Westminster Abbey, Cloisters	CVII.	Peterborough Cathedral, Circular Window
CIV.	Carlisle Cathedral, East Window		

COLUMNS AND FOLIAGE SCULPTURE

CVIII.	Worcester Cathedral, Crypt	CXXIV.	Pershore Abbey, Capitals
CIX.	Bury St Edmunds, Gatehouse Wall Arcade	CXXV.	Worcester Cathedral, Capitals
CX.	Sompting Church and Hereford Cathedral, Fragments	CXXVI.	Stone Church, Kent, Wall Arcade
CXI.	Hereford Cathedral, Capitals	CXXVII.	Lincoln Cathedral, Sculpture of Judgment Porch
CXII.	Dunstable Priory, Base	CXXVIII.	Lincoln Cathedral, Sculpture of North Choir Aisle Doorway
CXIII.	Canterbury Cathedral, Base		
CXIV.	Exeter Cathedral, Base	CXXIX.	Southwell Cathedral, Chapter House Capital
CXV.	Windsor, St George's Chapel, Base	CXXX.	Tewkesbury Abbey, Ball flower on tomb
CXVI.	Malmesbury Abbey, Capitals	CXXXI.	Beverley Minster, Percy Monument
CXVII.	Northampton, St Peter's Church, Capitals	CXXXII.	Swaton Church, Piscina
CXVIII.	Canterbury Cathedral, Trinity Chapel Capitals	CXXXIII.	Selby Abbey, Capitals
CXIX.	Chichester Cathedral, Retro-choir Capitals, etc.	CXXXIV.	Worcester Cathedral, Capitals
CXX.	New Shoreham Church, Capitals, etc.	CXXXV.	Ely Cathedral, Lady Chapel Sculpture
CXXI.	Bledlow Church, Capital	CXXXVI.	Norwich Cathedral, Canopies
CXXII.	Harrow Church, Capitals, etc.	CXXXVII.	Oxford Cathedral, Watching Loft
CXXIII.	Kimpton and King's Walden Churches, Capitals		

FIGURE SCULPTURE

CXXXVIII.	Malmesbury Abbey Porch	CXLVI.	Dorchester Abbey, Oxon., Jesse Tree
CXXXIX.	Lincoln Cathedral, West Front	CXLVII.	Exeter Cathedral, West Front
CXL.	Wells Cathedral, West Front	CXLVIII.	Westminster Abbey, Henry V Chantry
CXLI.	Wells Cathedral, West Front		
CXLII.	Lincoln Cathedral, Angel Choir	CXLIX.	Oxford, Divinity School
CXLIII.	Northampton, Cross	CL.	Cambridge, King's College Chapel, Heraldry
CXLIV.	Exeter Cathedral, Corbels	CLI.	Windsor, St George's Chapel, Angel Cornice
CXLV.	Westminster Abbey, Weepers		

SUNDRIES

	PAGE		PAGE		
CLII.	Colchester Castle, Herring- bone Masonry	197	CLXVI.	Stone Church (Bucks.), Font	211
CLIII.	Lincoln Cathedral, Niches, etc.	198	CLXVII.	Hereford Cathedral, Font	212
CLIV.	Lincoln Cathedral, Buttresses, etc.	199	CLXVIII.	Aylesbury Church, Font	213
CLV.	Heckington Church, Gar- goyles	200	CLXIX.	Chelmsford, Springfield Church, Font	214
CLVI.	Northampton Cross	201	CLXX.	Wantage Church, Font	215
CLVII.	Geddington Cross	202	CLXXI.	Swaton Church, Font	216
CLVIII.	Westminster Abbey, Tombs	203	CLXXII.	Orford Church, Font	217
CLIX.	Tewkesbury Abbey, Tombs	204	CLXXIII.	Walsingham Church, Font	218
CLX.	Hereford Cathedral, Shrine	205	CLXXIV.	Exeter Cathedral, Misericord	219
CLXI.	St Albans Cathedral, Shrine	206	CLXXV.	Cambridge, Jesus College Chapel, Piscina	220
CLXII.	Worcester Cathedral, Chantry	207	CLXXVI.	Navenby Church, Sedilia	221
CLXIII.	Minehead Church, Screen	208	CLXXVII.	Lowick Church, Poppy- heads	222
CLXIV.	Totnes Church, Screen	209	CLXXVIII.	Ightham Mote House	223
CLXV.	Copford Church, Wall-paint- ing	210	CLXXIX.	St Ives (Hunts.), Bridge	224
			CLXXX.	Geddington Bridge	225

INTRODUCTION

The photographs are arranged according to subjects, following one another in chronological order. They are placed generally in the following sequence :

- | | |
|--------------------------|---|
| (i) General Exteriors. | (v) Windows. |
| (ii) Towers and Spires. | (vi) Foliage Sculpture, Columns and Capitals. |
| (iii) General Interiors. | (vii) Figure Sculpture. |
| (iv) Doors and Porches. | (viii) Sundries. |

This table is given merely to show the method adopted. To find any particular illustration, the best course will be to refer to the Topographical Index or the Glossary. Some overlapping both in subjects and chronology is unavoidable.



Fig. 1

All work, whether British, or Saxon, which is actually pre-Norman either in date or style, is placed under the head of Pre-Norman. It is necessary to point out that there exist indications of Norman influence in building older than the Conquest, while some examples of work of a Saxon character seem to have been built after the Conquest. Work of a transitional character has been included, as a rule, in the earlier of the two styles which it combines. With mixed work the same plan has, as far as possible, been used.

The following table shows the classification adopted.

Periods of the various styles :

I. Pre-Norman (British, Anglo-Saxon)	S
II. Norman , 1060 to 1190, William I to Richard I	N
III. Early English , 1190 to 1270, John to Henry III (Lancet, Geometric)	EE
IV. Decorated , 1270 to 1370, Edward I, II, and III (Geometric, Foliated, Reticulated)	D
V. Perpendicular , 1350 to 1550, Richard II to Henry VIII	P¹



Fig. 2

We find transitional work towards the close of each period, but the change was generally so rapid that early specimens of a new style fully developed are sometimes contemporary with work of a preceding character.

¹ t placed after any of these letters indicates Transition to the following Style, thus **Nt** means Transition from **N** to **EE**.

A few remarks may be useful in assisting students to date work which comes under their observation.

In **PRE-NORMAN** work the chief feature to be considered is the character of the masonry. Roman walls are usually divided into horizontal sections by layers of red tiles; Roman arches are semi-circular and formed either of dressed blocks of stone or of tiles.



The Tower,
Sompting, Sussex.

Fig. 3. Saxon Tower



Fig. 4. Norman West Front built
of Roman Tiles



Fig. 5. Norman Interior

Roman mortar with which the stones and tiles are laid together is very hard and usually contains in its composition small fragments of tiles. British work, or what is supposed to be British, is usually a rough imitation of Roman. **Saxon** is also a copy of later Roman, and usually has distinctive features, of which the principal are **Long-and-Short Work**, **Herring-Bone Work**, **Carpentering Work**, and windows divided by turned

Balusters. For the explanation of these and other terms, the reader is referred to the Glossary. Saxon sculpture often suggests Byzantine origin.

Early Norman work is distinguished from that of a later date by the width of the joints between the stones, by general rudeness and by shallowness of incised ornament owing to the use of the axe instead of the chisel. Both Saxon and early Norman work contain Roman tiles in districts where there had been extensive Roman colonies, such as Colchester and St Albans, and they are occasionally found in later work.

The characteristics of **NORMAN** work are **semi-circular arches**, the **square abacus**, **cushion and scalloped capitals** (except where sculptured) and flat **buttresses**. The style is generally massive and heavy; the later period is particularly rich in elaborately sculptured doorways. (For mouldings and toolings, see Glossary.) The chief enrichments of the style are the **zig-zag** and **billet**. Late Norman ornament often exhibits Byzantine and Oriental characteristics, indicating a revival of Saxon influence as well as that of the Crusades.

The **EARLY ENGLISH** period exhibits a rapid transformation. The buildings become lofty and the columns slender, the arches are **pointed**, and the chief distinguishing ornament is the **dog-tooth**. Sculpture, of a conventional type, acquires an excellence and freedom

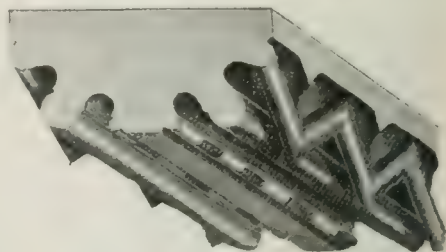


Fig. 6. Zig-zag and Billet at Canterbury



Fig. 7. EE Exterior

never attained before or since, as at Lincoln, developing later into a naturalistic style, as at Southwell Chapter House. The windows are at first plain **lancets**, later the lancets are coupled, then a pair of lancets included under one containing arch, the tympanum being pierced with a circular opening. This origin of tracery rapidly develops through plate

tracery to bar tracery, and in the later stages of the period we find the most perfect **Geometric Tracery**. At this time the **Triforium** becomes a most conspicuous ornamental feature. The mouldings are deep and rich. Spires are mostly of the kind called Broach spires. Buttresses are boldly projected and Flying buttresses are introduced to support the stone vaulting.



Fig. 8. EE Exterior



Fig. 9. EE Exterior

The **DECORATED** style shows increased refinement in all details, but the robust freedom which animated the preceding style is entirely lost. The **Ogee** arch is introduced and the **ball-flower** takes the place of the dog-tooth. The windows become wider in proportion to their height, and tracery proceeds from the **Geometric** through the **Reticulated** to the **Flowing** or **Foliated**. **Lierne Vaulting** with elaborately carved **bosses** replaces the more simple Early English vault, and **crockets** are abundantly employed. The triforium loses its use, and becomes a mere blind arcade, or is omitted altogether, while the clearstory increases in size and importance for the exhibition of painted glass, and elaborate tracery.



Fig. 10. D Exterior



Fig. 11. P Exterior

The **PERPENDICULAR** is a peculiarly English style. Its leading feature is the use of **perpendicular lines in tracery** and the more frequent use of the **transom**. Decorated tracery had developed a meaningless maze of curved lines, weak constructionally ; and the introduction of perpendicular lines, though frigid in effect, at once restored strength, while its stern severity was a protest against, and an improvement upon, the weak structures which it replaced. On the continent the Flamboyant style which was similar to the latest stage of Decorated came into being. The Perpendicular style witnessed the degradation of the column, the reduction of the capital to a mere fillet, and the disappearance of the columnar system. Walls become covered with **panelling**, the chief ornaments are the Tudor Rose and Crown, the Portcullis and heraldic devices. But the great glory of the style is the **Fan tracery** vaulting, of which we have fine examples at King's College Chapel, Cambridge, and Henry VII's Chapel, Westminster. Arches tend to become depressed and are frequently **four-centred**. (See Glossary, Arch.)

After 1500, when Perpendicular Gothic was becoming debased, the importation of Renaissance ornaments brought about an architectural revolution. It should be observed that Renaissance work was imported by the piece and ready-made. In spite of grand compositions like St Paul's Cathedral, it never took root in English soil or became the living art here, so far as ecclesiastical architecture is concerned.

In assigning dates to buildings or portions of buildings, we must remember that alterations and repairs have often been going on at frequent intervals. Those of earlier date can generally be detected by the use of contemporary mouldings or ornaments, but those of the 19th century are often very puzzling and misleading. In large buildings of which the work was interrupted or spread over a long period, as at Westminster Abbey,



Fig. 12. P Exterior

the original general design is sometimes continued, but in such instances, the copying of an earlier style seldom extends to details, mouldings, &c., which commonly indicate the date. Sometimes, however, as at Beverley Minster, we find an earlier enrichment, in this case the dog-tooth, copied for the sake of symmetry, while the foliage of the capitals is pure Decorated. In Westminster Abbey we find apparently Early English columns copied from the older work, but the Perpendicular character of their bases reveals their true age. In the Cloisters there are some apparently Early English capitals with Perpendicular capitals carved on the same block.

I would add that the term "Gothic," which was originally applied in contempt to pointed architecture in Renaissance times by admirers of Classical styles, has for a long

time past been generally used to designate mediæval architecture :—the architecture which was developed by the western nations of Europe from the Roman through the Romanesque. The Anglo-Saxon style was rather an early off-shoot than a portion of the main stem in this development.



Fig. 13. Mixed Styles



Fig. 14. Mixed Styles

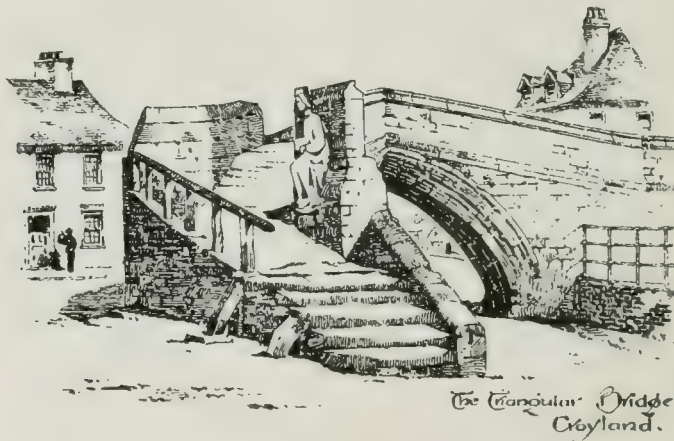


Fig. 15. A curious 14th century Bridge

GLOSSARY

The references in Roman Numerals are to the plates.

As explained in the Introduction the following abbreviations are used:

S Pre-Norman	EE Early English	P Perpendicular
N Norman	D Decorated	t Transition (see footnote p. 2)

ABACUS, the topmost member of a capital. (See **Pier.**) Originally a flat tile or slab.

S Abacus and capital not yet differentiated. (XXXIII.)

N Abacus generally square, but in late rich work often sculptured. (CVIII, CXVII.)

EE Abacus generally moulded, and circular; or, with large octagonal capitals, following their shape. (CXX, CXXIII, &c.)

D Abacus mouldings blended with those of capital, or where capitals are sculptured often reduced to a mere fillet. (LVI, CXXXIV.)

P Abacus usually moulded and octagonal, with sides concaved. (LIX.)



Fig. 16. Abacus string not yet differentiated from capital

AISLES, from ala, a wing—the wings of a church outside the main arcades on both sides, under separate roofs. (See App. iii.)

AMBULATORY, a choir-aisle, or procession path behind the high altar. (LVIII.)

APSE, the semi-circular or polygonal termination of a choir, or aisles. (See App. iii.) (XLI.)

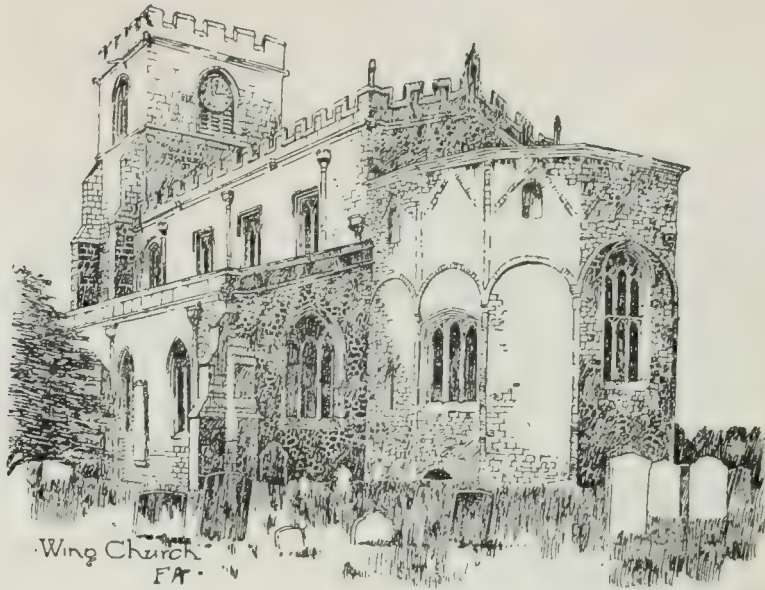


Fig. 17. Saxon Apse

This illustration also shows how aisles are placed under a separate lean-to roof.

ARCADE, a series of arches; the main arcade of a nave, or choir, being the pillars and arches which support the main walls. Wall-arcades are a frequent form of decoration.

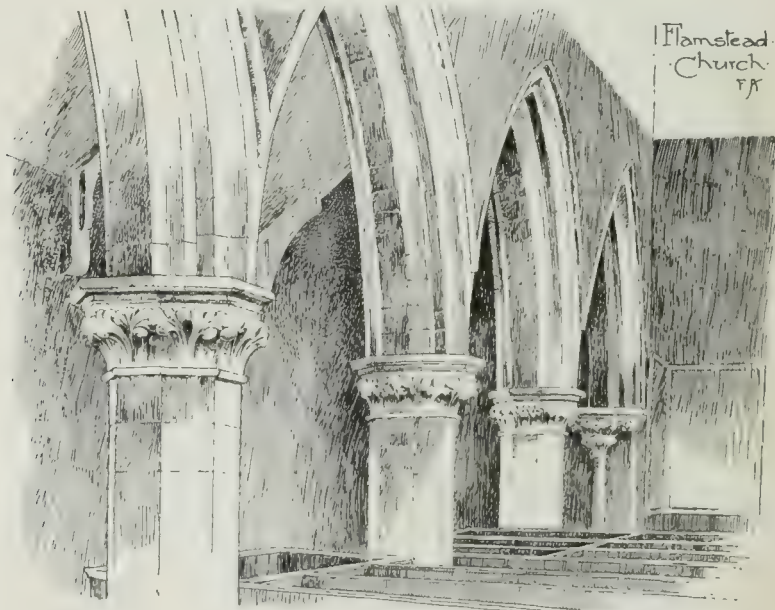


Fig. 18

ARCH, S and **N** arches are usually semi-circular. **EE** and later are usually pointed.

The following are forms of arches frequently met with:—

Stilted, an arch is stilted when the springing is from a point above the capital.

Lancet, strictly acute-angled arches, but the term is frequently applied to tall narrow windows whatever the shape of the arch.

Drop, obtuse angled arch.

Ogee, frequent in **D** and **P** work. Usually this shape is confined to ornamental features, especially the **hood-mould**. It consists of a double, or reversed curve, convex and concave. The profile of mouldings in **D** and **P** work often takes this form. (See Fig. 31.)

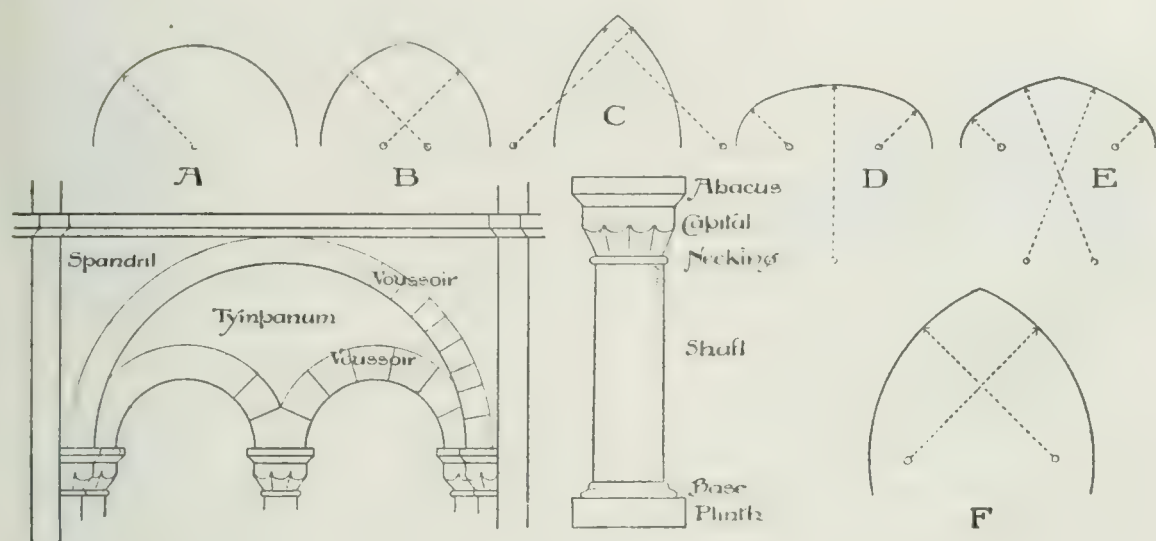


Fig. 19. Arches

*A Semi-circular. B Pointed. C Acutely-pointed (or lancet). D Three-centred.
E Four-centred. F Horse-shoe.*

The following are some of the principal parts of an arch and its surroundings:

Soffit, the under-surface, or ceiling of an arch.

Spandril. The triangular spaces between an arch and its enclosing rectangle are called spandrils.

Tympanum is the name given to the space between the lintel of a door, or window, and the arch above, or between sub-arches and a containing arch.

Voussoir is the name given to the wedge-shaped stones composing an arch, the topmost being the **Key-stone**, and those next to the **imposts** the **springers**.

ASHLAR, smooth square stones with which rougher work was often faced.

AUMBRY, a cupboard to hold sacred vessels.

AUREOLE, in sculpture or fresco, an enclosing halo of glory. Its use is restricted to figures of the Persons of the Trinity and the Madonna.

BALL-FLOWER, the distinctive **D** enrichment (see **Mouldings**). (CXXX.)

BALUSTER, a turned **S** shaft.

BARGE-BOARD, a board used on the inside edge of gables. (CLXXVIII.)

BASE, the lowest member of a **Pier** or **Pillar**. (See **Pier**.)

N and **Transition** bases are usually mounted on a square **plinth**. The moulding of the base follows the circle, or octagon, of the pillar, and the corners are sometimes filled with corner-ornaments. This is the only sculpture found on bases, with a few exceptions, such as very rich **N** doorways. The distinctive feature of early **EE** base mouldings is the water-holding hollow; replaced in later **EE** and **D** style by another roll. **D** and **P** bases are very frequently octagonal and ogeed. (CVIII, CXII, CXIII, CXIV, CXV.)



Fig. 20. Balusters at St Albans
N caps and bases have been added.

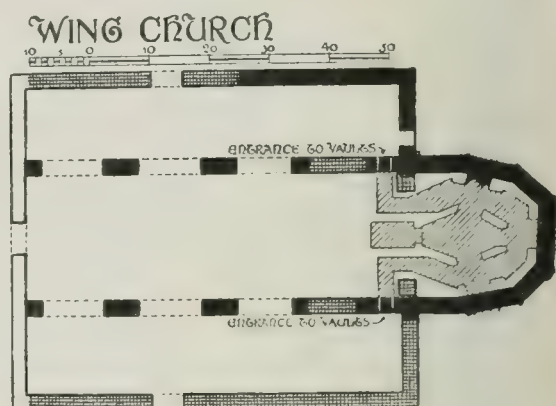


Fig. 21

N.B. "What actually remains is shewn black, what is restored on more or less certain evidence is scored, and conjectural restoration either omitted or shewn in outline."

(*Archæological Journal*, for December, 1896.)

BASILICA, a Roman church. The word in Greek means kingly or royal. It was applied in Roman times to public buildings and mansions with colonnades. When Constantine adopted Christianity some such buildings were devoted to Christian worship and others were built on a similar plan, and called basilicas. St Augustine introduced the plan into England and Wing Church is one of the most perfect specimens remaining. (See App. iii.)

BATTER, a term applied to walls the exterior and interior surfaces of which converge as they rise. (CXXII.)

BATTLEMENT, an embrasured parapet. Seldom met with before the **D** period. A distinction between **D** and **P** battlements is that in the latter the coping frequently is continued down the sides of the embrasures. Late battlements are often found on earlier walls. (See also **Parapet**.) (CI, XI, XIV.)



Fig. 22. Showing Battlements

BAY, a compartment between each pair of piers of a main arcade from floor to ceiling.

BEAK-HEADS, an enrichment found on late **N** doorways. It consists of the head of a bird or monster with a beak, tongue, or beard crossing the mouldings. Sometimes a variety is found with wings as well as head, as on the interior at St Cross. (LXXIII.)

BELFRY, applied to the room which contains the bells in a tower, and also to the bell-tower itself. Sometimes the belfry tower is a detached building; it is then called a **campanile**. (XXII.)

BOSS, an ornament placed at the intersection of **ribs** in vaulting (see App. i), or at the termination of dripstones. Not prominent or frequent till **EE** period; very frequent and richly sculptured in **D** and **P** periods. The sculpture accords with other sculpture of the respective styles. (LVIII.)

BROACH, a spire without a parapet. (See **Spire**.)

BUTTRESS, a portion of a wall thickened to give greater strength.

S Towers frequently have no buttresses, but are sometimes **battered**, *i.e.* made to slope inwards, as at Oxford Castle.

N Buttresses are usually of small projection and flat. (II, III, IV.)

EE Buttresses are boldly projected and generally in two or three stages with sets-off; sometimes with chamfered edges or with shafts at the angles, and with gabled pinnacles at the top. The flying buttress was introduced to carry the thrust of stone vaulting over the aisle roofs. (VII, VIII, IX.)

D Buttresses are sometimes enriched with canopied niches, as at St Mary Magdalen, Oxford. The chamfered edges are frequently terminated with trefoils or other ornaments. Buttresses of this period at angles are frequently placed diagonally. (XI, XII, XIII.)

P Buttresses are sometimes tall and narrow, and terminated in tall and thin pinnacles. They are often scarcely distinguishable from **D** buttresses, but if ornamented, the ornament belongs to the style. Sunk panels are the most frequent form of ornament. (XIV, XV, XVI.)

CAMPANILE, a bell tower. (See **Belfry**.)

CANOPY, an ornamented projection or covering over **niches**, **sedilia**, **stalls**, and **tombs**. (CLVIII, CLIX, CXXX, CXXXI, CXXXII.)



BUTTRESS LINCOLN

Fig. 23

CAPITAL, the head of a pillar. (See **Pier**.) Capitals are either moulded or sculptured. The simplest form of **N** capital is the **Cushion** in which it is merely a cube of stone with the four lower corners chamfered off, thus each face becomes a semi-circle of which the edge of the abacus is the diameter. (CVIII.)

Scalloped capitals have two or more such semi-circles on each face separated by grooves. Both these kinds of capitals are frequent throughout the **N** period. In late Norman work capitals were often richly sculptured with great variety of devices. Among these we frequently meet with Byzantine features, also a form of Corinthian acanthus introduced by French architects, an early and simple form of which is seen on the niches of the west front of Lincoln, and later and more elaborate forms at Canterbury. (CXVI, CXVII, CXVIII.)

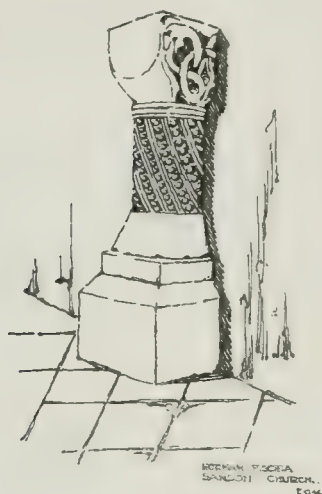


Fig. 24. Showing cushion Capital with one face sculptured



Fig. 25. Showing **N** Capitals



Fig. 26

CAPITAL: continued

The typical sculpture of capitals of the **EE** style is the **Stiff-leaf-foliage**, so well exhibited in the Lincoln carving. The foliage is by no means stiff, but on the contrary its treatment, though strictly conventional, admits of the utmost freedom. The name of the stiff leaf is derived from the stiff stalks rising from the **necking**. (CXXI, CXXIII, CXXIV, CXXV, &c.)

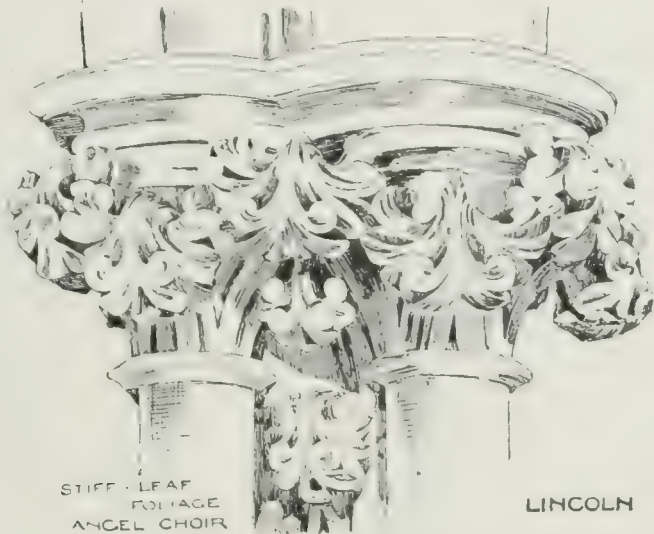


Fig. 27

This most beautiful type of sculpture was followed by a fresh return to nature, and during the transitional period between **EE** and **D** corresponding to the Geometric period of Tracery (see App. i) we find excellent and delicate sculpture of a naturalistic kind. The Chapter House and Vestibule at Southwell contains a great deal of this class of work. The foliage there is so naturalistically treated that the veins are indicated on every leaf and minute details, even hairs, carefully indicated. (CXXIX.)



Fig. 28. St Albans. D Foliage

CAPITAL: continued

In the **D** period, the same refined and delicate sculpture continues, but the treatment, though still naturalistic, introduces a new convention, all the leaves being crinkled into a series of wavelets. By this method the foliage is kept within bounds and close to the mouldings instead of being tossed about in the wild profusion of the stiff-leaf carving. (CXXXI, CXXXII, CXXXIII, CXXXIV, CXXXV.)

P sculpture on capitals is sometimes like shallow and debased **D**, but it has neither the freedom of the **EE** nor the refinement of the **D**. It has "a certain squareness of outline which the eye soon detects." Figures are frequently introduced and shields or other heraldic devices. But the tendency of the style is to minimise the importance of capitals. They are usually only moulded and the mouldings become smaller and more insignificant as the style develops. (CXXXVI, CXXXVII.)



Fig. 29. A Village Church

CARPENTERING WORK, a **S** method of ornament, by means of pilaster strips placed in various directions. (XXI.)

CATHEDRAL, from *καθέδρα*, a seat,—a church containing a bishop's seat or throne.

CHAMFER, a pared-off angle. (See **Mouldings**.)

CHANCEL, the choir, from cancelli, an open-work screen, the chancel being screened off.

CHANTRY, a chapel in which masses were to be sung for the soul of the founder or his nominees. (CLXII.)

CHAPEL, a semi-private place of worship. Large churches often contain family chapels and chantries, and chapels dedicated to particular saints. The name is derived from the capella or cloak of St Martin, and was afterwards applied to the sanctuary in which it was preserved, then to any private apartment devoted to worship. See also **Lady-Chapel**.

CHAPTER-HOUSE, a building attached to a cathedral or monastery, in which the dean and chapter hold their meetings. (C.)

CHOIR (*χορός*). That part of a church appropriated to the singers and those who conduct or assist in the service. It is now always east of nave, and is generally east also of the lantern or central tower, forming the eastern limb of the cross (see App. iii), but sometimes extended westwards beyond the transepts, as at Westminster. This was the earlier arrangement.

CHURCH, house of the Lord, the name is probably ultimately derived from *κυριακόν*.

CLEARSTORY or **CLERESTORY**, the upper storey of windows in a church (see App. iii), so-called to distinguish it from the blind storey or **Triforium**. (The three storeys are shown in XXXV.)



Fig. 30. Church with transepts and western tower

CLOISTER (*Clastrum*). A covered path round a quadrangle, from which it is enclosed by traceried windows unglazed or partly glazed. Cloisters were attached to most monastic and collegiate churches, and were used by monks both for study and recreation. (CIII, XCIII.)

COLUMN, a pillar (see **Pier**). This term is sometimes applied to pillars in Gothic Architecture, but more generally to Greek and Roman.

COPING, the projecting top course of a wall, which protects the course below by throwing off the rain.

CORBEL (*Corbis*, a basket), a bracket. The corbels of the vaulting shafts at Ely are literally baskets in shape and appearance. (CXLIV, LII.)

CORBEL-TABLE, a row of corbels supporting a cornice. (CIX.)

CORNICE, a horizontal projection, usually moulded, beneath the eaves of a roof or parapet.

CROCKETS are projecting ornaments, generally bunches of foliage, on the exterior of gables, canopies, spires and pinnacles. They were introduced sparingly in **EE** times, and became a conspicuous feature of **D** work. Like other ornaments, they continued, in a debased form, through the **P** period. (CXXXII, CXXX, CXXXV, CXXXI.)

CROSS, the symbol of Christianity. Constantly used as an ornament, and its form adopted for the ground plan of churches. The commonest uses of the cross as an ornament, are as a finial to a gable or spire, as a **rood**, or as a consecration cross. The cross has always been a favourite form for a tombstone or memorial like the Queen Eleanor Crosses. Village and way-side crosses and market-crosses are familiar to all. There are many forms of crosses, the two most important being the Greek and the

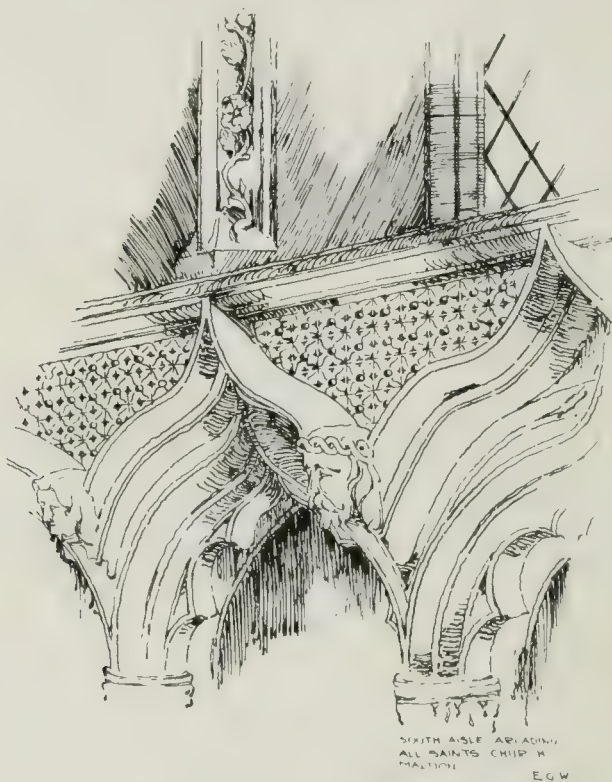


Fig. 31. Diaper-work and Ogeed Canopies

Latin, the distinction between them being that, while in the Greek the limbs are all of equal length, in the Latin one limb is elongated. Consecration crosses, that is, stone crosses cut on the spots where the wall was marked with a cross in holy water at the consecration, are usually of the Greek form, other crosses in Western Europe, including England, are usually of the Latin shape. Crosses of the various periods may generally be distinguished by their sculpture. It remains to mention the **Tau** cross, which has three limbs only; this was St Antony's symbol; also the cross of St Andrew in the shape of an **X**. (CLVI, CLVII, LXXIX.)

CRYPT (κρύπτω). A vaulted chamber beneath the floor of churches. Crypts seldom extended beyond the choir. They were much used as places of sepulture, and some, e.g. Canterbury, contained chapels. (XXXIX, CVIII.)

CURTAIN-ARCH, an arch over the inside edge of window jambs.

CUSPS (Cuspis—a spear point). The points in tracery which, springing from the inside of arches, divide them into **trefoils**, **quatrefoils**, &c. In rich work, especially **Triforia** and canopies, the cusps were frequently worked into lance heads or trefoils, sometimes into human heads in the Decorated Period. (CXXXVI.)

DIAPER-WORK, an ornamentation of a flat surface consisting of squares or lozenges enriched with patterns, usually foliage. (XCV, CLXX, Fig. 31.)

DOG-TOOTH ORNAMENT, the distinctive **EE** enrichment. (See **Mouldings**.) It consists of a square-based pyramid, like the **N** nail-head, cut into a four-leaved flower. It is sometimes elaborated, and occasionally modified into a three-leaved or two-leaved form. In **EE** work of a rich character it is used profusely in the mouldings. (CXXVIII, CLXX.)



Fig. 32. Rich late **N** Doorway



Fig. 33. **EE** Doorway

DOOR-WAY, **S** doorways are very simple and rough. Their heads are generally semi-circular or triangular, and the jambs have no ornament except occasional **long-and-short work**. (LXIX, XXI, XXII.)

N doorways became very rich about the middle of the 12th century. The characteristic mouldings of the period were enriched with **zig-zags**, **billets**, **lozenges**, **beak-heads**, and other ornaments; while the capitals and shafts at the jambs were sometimes covered with sculpture; and the **dripstone** became an outer-ring of carving, the signs of the zodiac being a frequent subject. (LXXII, LXXIII, LXXIV, LXXV, LXXVI, LXXVII.)

The **tympanum** often contains a seated figure of our Lord surrounded with an **aureole** or **vesica piscis**. (LXXVI, LXXVII.)

EE doorways were also sometimes very rich. They were usually pointed, but not seldom semi-circular and sometimes flat-topped. The jamb shafts were not often

DOOR-WAY: continued

sculptured, and the mouldings seldom enriched except with the **dog-tooth**. The capitals were either moulded or carved in the style of the period. (LXXVIII, LXXIX, LXXX.)

Transitional **EE** to **D** mouldings of doorways were sometimes elaborately carved.

EE doorways were often enclosed by richly ornamented porches. (LXXVIII.)

D doorways were usually simple, but sometimes very rich. Besides richly sculptured mouldings some have elaborate canopies in the place of dripstones, in which the **ogee-arch** with **crockets** and **finial** is not uncommon. Sometimes the sculpture consists of a series of saints under **canopies**, either following the curve of the door, as at Rochester, or radiating, as in the cloisters at Norwich. (LXXXI.)

P doorways are often enclosed by a rectangular dripstone, the **spandrils** being panelled or otherwise ornamented. Shafts are usually dispensed with. The arches are often four-centred. Porches are sometimes very elaborately panelled. (LXXXII, Fig. 42.)

DRIPSTONE, a projecting moulding over doors and windows to throw off the rain; called also weather-moulding, and hood-mould. It is also used inside buildings as an ornamental feature, and is sometimes much enriched. The corbels which terminate the dripstone are either bosses or heads, frequently a king's on one side and a bishop's on the other. (LXXIII.)

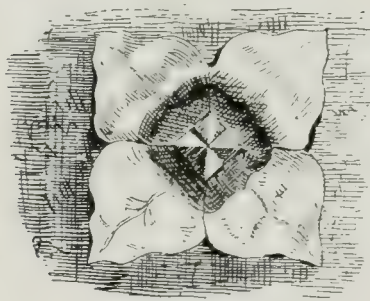


Fig. 34. Four-leaved Flower
at St Albans

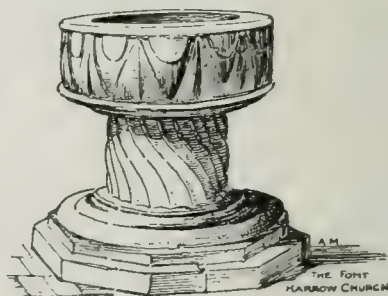


Fig. 35. Purbeck Marble
Font of c. 1200

FAN TRACERY, see **VAULTING**. (App. i.)

FEATHERING, the ornamental arches and **cusps** in tracery.

FILLET, a small flat band in mouldings. (See **Mouldings**.)

FINIAL, upon the introduction of **crockets**, the topmost point of the arch, gable, pinnacle or spire, required an elaborated crocket to finish it off satisfactorily. This was called a **finial**. Finials belong especially to the **D** style. (CXXX, CXXXII.)

FLAMBOYANT, a Foreign style which was contemporary with our Perpendicular. (See App. ii.) We meet with occasional specimens here.

FOUR-LEAVED FLOWER, a common enrichment of **D** and **P** mouldings, not to be confounded with Dog-tooth.

FOILS (Folium). In tracery, **cusps** divide the openings into foils, called **trefoils**, **quatrefoils**, or **cinquefoils**, according to their number.

FOLIATED, or Flowing; the second form of Decorated tracery. (See App. ii.)

FONT, a baptismal basin. Ancient fonts were always large enough to allow the immersion of infants. The forms of fonts vary much; their ornamentation accords with the general features of the period to which they belong. (CLXVI to CLXXIII.)

GABLE, the upper portion of an end wall, being the triangular space enclosed between the slopes of the roof. The tops of buttresses and pinnacles are often gabled. A gable over a pointed arch is regarded by Ruskin as the leading feature of Gothic architecture.

GALILEE, generally an open porch, sometimes, as at Durham, enclosed. The origin of the name is lost in obscurity; there are various ingenious explanations given, of which perhaps the most plausible is that it is derived from the Scriptural "Galilee of the Gentiles." It is recorded that the Galilee at Durham was a place "in quo muliebris licite fieret introitus," and it is conjectured that the open Galilees were places in which it was lawful for monks to meet their lady friends. There were special reasons connected with the site for the Galilee of Durham taking the form of an enclosed Lady chapel.



Fig. 36. Domestic Building showing Gables and Oriel Window

GALLERY, a raised floor or passage. The **Clearstory** and **Triforium** passages are sometimes called galleries. The Triforium passages were sometimes used both for processions and for seating people. At Exeter there is a minstrels' gallery, also a projecting gallery passage in the transept. Another kind of gallery is sometimes found, generally of wood, over the chancel screen; it is then called a **Rood-loft**. (CLXIII, CLXIV.)

GARGOYLE or **GURGOYLE**, a projecting spout for shooting the rainwater from gutters clear of the building. They are usually in the form of grotesque monsters. (CLV.)

GEOMETRIC, see Introduction and App. ii.

GROIN, the angle formed by the intersection of vaults. (See App. i.)

GROTESQUE, a sculptured ornament of a monstrous or ludicrous character.

GUILLOCHE, a **N** enrichment, derived from classical sources, consisting of two or more wavy bands, often beaded, interlacing so as to enclose open spaces. (LXX, CLXVI.)

HAGIOSCOPE, see Squint.

HAMMER-BEAM, a kind of beam supported on a bracket, much used in the construction of timber roofs in the **P** period. (LXIII, LXIV.)

HERRING-BONE WORK, masonry in which stones or tiles are laid aslant instead of horizontally. This method is characteristic of **S** work. (CLII.)

HOOD-MOULD, see **Dripstone**.

IMPOST, the capital of a half-column or corbel shaft, at the end of an arcade or against any wall from which an arch springs.

JAMB, the side of a window or door.

KING-POST, the chief post of a roof reaching from the tie-beam to the ridge.

LADY-CHAPEL, a chapel dedicated to the Virgin Mary, usually situated at the extreme east end of the choir.

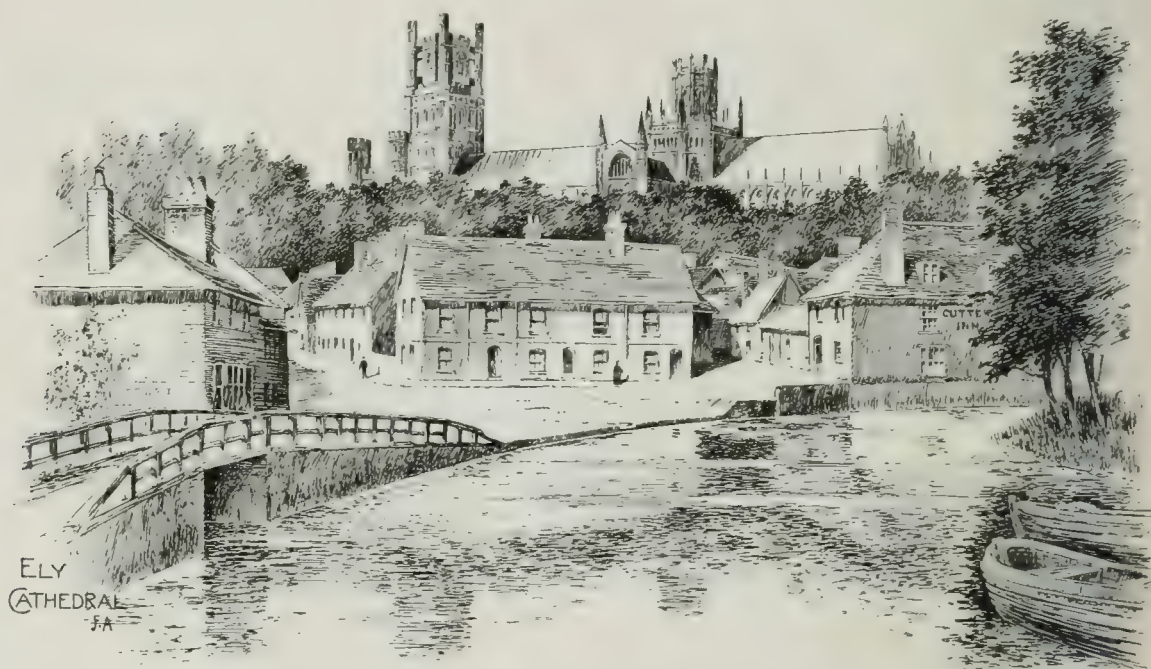


Fig. 37. Showing the Lantern of Ely Cathedral

LANCET, see **Arch** and App. ii. Tall narrow windows are commonly called lancets. (XXVI, XCII.)

LANTERN, when a central tower has its ceiling above an upper tier of windows, it is called a lantern; the term is specially applicable to lead-covered wood and glass construction for admitting light to the top of a dome, as at Ely.

LECTERN, a reading desk, usually in the form of an eagle with wings outspread. (Fig. 38.)

LIERNE-VAULT, see **Vaulting**. (App. i.)

LONG-AND-SHORT WORK, a **S** method of arranging **quoins**, or corner stones, alternately horizontally and perpendicularly. It is characteristic of late **S** work. (XXI, XXXIII, Fig. 39.)

MACHICOLATIONS. For purposes of defence, *i.e.*, for discharging missiles, boiling pitch, molten lead, &c., on the heads of assailants, the parapet of castles, especially over gateways, was projected on **corbels**, with openings in the floor between the corbels. This arrangement was called Machicolations. In later times it was adopted as an ornamental feature like **battlements**.

MINSTER, strictly the church of a monastery, but also applied to large churches never connected with a monastery.

MISERERE (or **MISERICORD**), a form of seat which lifts up on hinges in such a manner as to make a bracket which would afford a rest to ecclesiastics when standing. The name implies that it was introduced from pity for those who were wearied of standing through long services. The brackets are carved with all manner of devices. (CLXXIV.)



LECTERN LINCOLN MINSTER

Fig. 38



Fig. 39. Long and Short Work and mid-wall Balusters

MOULDINGS, are perhaps the safest guide in dating architectural work.

The object of mouldings is to relieve the otherwise heavy appearance of arches, strings, capitals, and bases.

S mouldings are very rude, and need no description, their character being sufficiently indicated by the photographs.

It is difficult to adequately represent richer and more complicated mouldings by means of photographs; diagrams are therefore appended, and reference is made only to such photographs as show their forms with exceptional clearness.

MOULDINGS: continued

N mouldings consist of squares, half-rounds, and hollows, variously combined, separated by splays, and sometimes fillets. The chief enrichments are the **zig-zag**, and **billet**; others are the **hatched ornament**, **lozenge**, **nailhead**, **pellet**, **cable**, &c.

EE mouldings consist of alternate bold rounds and deeply-cut hollows, with occasional **splays** and **fillets**. During the first portion of this period, and also during the Norman period, the outlines of mouldings do not conceal the outlines of the **orders** in arches, but later on these become lost and the profile of the mouldings is bounded by a straight line, the successive steps of the recessed arches being completely **chamfered** off. The chief and distinguishing enrichment of the style is the **dog-tooth** ornament.

EE mouldings are fairly shown in XLVIII, LII, &c.

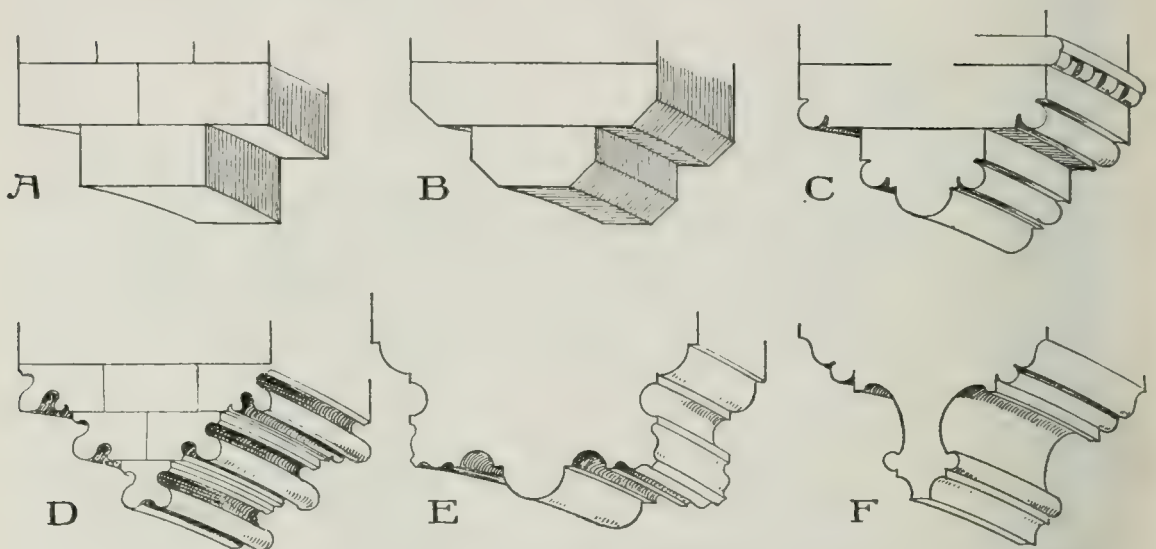


Fig. 40. Sections of Mouldings

A a plain arch of two orders. **B** the same with angles chamfered off. **C** Norman.

D Early English. **E** Decorated. **F** Perpendicular

D mouldings are less bold and vigorous, but more refined. The **roll-moulding** which makes its first appearance in Early English work, now becomes so frequent as to be characteristic of the Decorated Style, the **ogee**, and **double ogee** become common features, and **fillets** are more used. Instead of being arranged in alternate rounds and hollows, the mouldings are grouped in series. As the Perpendicular period is approached, the mouldings rapidly deteriorate and become poor and shallow. The characteristic enrichment is the **ball-flower**, either with or without connecting stalks. Another, not quite so common, is the **four-leaved flower**. Naturalistic foliage and leaves crinkled in a peculiar manner are common.

D mouldings are fairly shown in LVI, LVIII, &c.

P mouldings are poorer and shallower than those of the preceding styles. Large shallow hollows are frequent, and the ogee is the favourite curve. The ornaments are too varied to be detailed here. Grotesque and heraldic devices are very common.

MOULDINGS: continued

P mouldings are fairly shown in LXI, &c.

Sometimes we find even in important buildings of the Norman period no mouldings at all in the arches of the main arcade, and the corners of the orders are left square. This is the case at St Albans and Ely, the arches in both cases being of three orders. In Early English and later periods the arches of village churches often merely have their corners chamfered off, as at Harrow, where the arches are of two orders. In late Decorated and Perpendicular work the chamfers are frequently hollowed into a shallow curve.

MULLION, the upright division between lights in **tracery**. The mouldings of mullions accord with the style of the period to which they belong. In Geometric windows mullions are usually shafted on the exterior, and often also on the interior.

NAVE, that portion of a church in which the congregation assembles, *i.e.*, the western limb of the cross. (See App. iii.) The name is derived from *Navis*, a ship, probably a reference to the church as Noah's Ark saving from the deluge of sin, and its consequences.



Fig. 41. Battlemented Parapets

NECKING, the moulding dividing the capital from the shaft. (See **Pier**.)

NICHE, a canopied recess for a statue. (CLIII, LXXXII.)

OGEE, a double curve, convex and concave. (See **Arch** and **Mouldings**.) (CXXX, CXXXII.)

ORDER, this term is applied in Gothic architecture to the recessed rings of stone of which an arch is built up, the arch being described as of so many orders according to the number of recesses. (See **Mouldings**.)

ORIEL window, a window projecting above the ground level; originally the window of an oratory. (CLXXVIII, Fig. 36.)

PANEL, a sunk compartment of wall or ceiling. Wall panelling resembles in its shapes the lights of windows of the period; *e.g.*, in the Geometric period (see App. ii) the panels are of geometric shapes, circles, trefoils, &c. In the **P** style the whole wall surface as well as the vaulting was sometimes entirely covered with panelling. (LXXIX, XLIX, LXVI, LXI, CL, CXLIX.)

PARAPET, a low wall to protect gutters and roofs.

N and **EE** parapets are usually quite plain and straight at the top, though sometimes **panelled** or pierced. (III, XXVI.)

D parapets are often battlemented (see **Battlement**), but have considerable variety of ornament, **diapering**, **panelling**, and piercing with geometric, or foliated patterns. Of the last-named the wave-moulding, of which there is a good specimen at St Mary Magdalen, Oxford, is characteristic of the style. (XI, XIII.)

The most common form of **P** parapets is a plain **battlement**, with the mouldings of the **coping** placed either on the horizontal surfaces only, or running also down the perpendicular sides of the embrasures. (Fig. 41.) Sometimes the battlements are pierced and more frequently **panelled** in the style of the period. Where there are no battlements, parapets, whether straight or ornamented in outline, are almost invariably pierced or panelled. (XIV, XVI.)

PENDANT, in **P** vaulting we often see sculptured stones hanging from the vault, but by a cunning device so arranged as to appear to be corbels poised in mid air from which a fresh series of fan arches spring. Constructionally these pendants are elongated **Key-stones**, or **Voussoirs** (see **Arch**), and therefore, up to a certain point, the more weight they bear the more firmly are the arches held together. Pendants are sometimes elaborately carved with open work. (LXVI, CXLIX.)

PIER, a pillar or pile of stone-work supporting arches. The main part of a pier or pillar consists of the **shaft**, above it is the **capital**, with its **abacus** and **necking**, and below it the **base**, resting on its **plinth**¹. All these parts are described under their respective names. It remains to describe here the general forms of piers. We frequently find circular and octagonal pillars belonging to any period. Early **N** piers are sometimes square, or merely recessed into **orders** like the arches they support, and **N** piers generally are massive. Sometimes they have the appearance of compound or clustered pillars, in which case a section would show an outline of mouldings of the period. **EE** piers are generally much slighter and loftier, the clusters are sometimes formed not by mouldings but by completely detached shafts, each with its separate base and capital. In Chichester there are Transitional (**N** to **EE**) piers of this kind, of which each shaft has its own capital proportioned to its width, while the sculpture of the capital of the central pillar descends between the capitals of the detached shafts to a necking placed so as to give proper proportion to the capitals as a whole. (CXIX.) The small shafts are often polished Purbeck marble, generally four in number, and banded at suitable distances in the case of lofty piers. **D** and **P** piers in important buildings, are usually formed of compound moulded shafts, the group forming in section a lozenge. In these mouldings fillets are frequent.

PILASTER, a narrow flat rectangular projection placed vertically on a wall. (III.)

PINNACLE, an ornamental spirelet. Pinnacles are placed at the corners of towers grouped round the spire, on the top of turrets and buttresses, and sometimes at intervals along parapets. **N** pinnacles are rare and usually used to cap turrets; such pinnacles are simple in character. **EE** pinnacles, especially those of the Geometric period, are often very beautiful compositions, chaste and simple compared with the more elaborately ornamented crocketed pinnacles of the **D** period. It should be observed that pinnacles on

¹ See Diagram, Fig. 19 and CVIII.

PINNACLE: continued

buttresses and towers are useful as well as ornamental, their weight being required to give stability. **P** pinnacles are numerous, often meagre and coarse in workmanship, and placed where not required either for ornamental or constructional purposes. (XCII, XXVI, XXVII, XXIX, XVI.)

PISCINA, a water drain, used for pouring away the water in which the priest rinsed his hands at celebration of mass. It is ordinarily placed within a niche, the mouldings and tracery or other ornament of which will determine its date. (CLXXV, CLXXVI.)

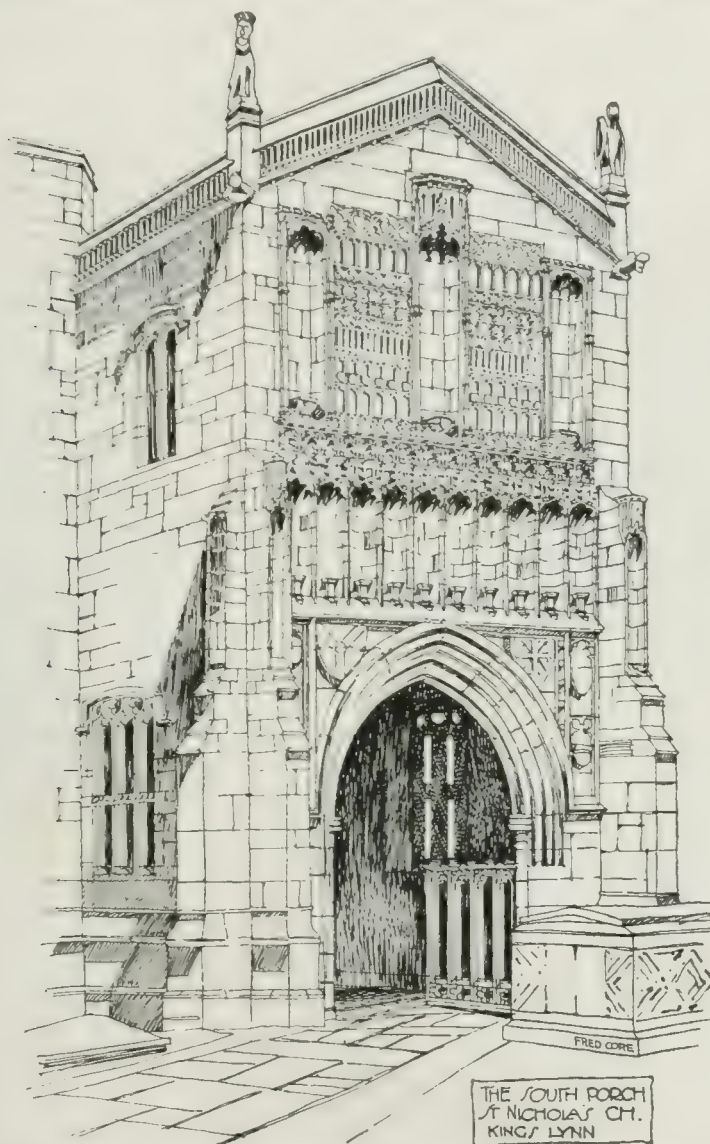


Fig. 42. Rich P Porch with niches and pinnacles

PLINTH, the block upon which the base of a pillar rests; the term is also applied to a projecting plain surface at the foot of a wall.

POPPY-HEAD, (puppis?) a finial to a wooden bench end. (CLXXVII.)

PORCH, a covered shelter outside a door. Deeply recessed doorways provide sufficient shelter, and constitute porches, although no separate roof is placed over them. Most **N** porches and many **EE** are of this description. There are, however, a few **N** porches

PORCH: continued

built out with a room over them, as at Southwell (III), and there are many beautifully arched and vaulted **EE** porches, as at Ely, Christchurch, and Barnack. There are some **D** porches of stone, but most were built of wood. **P** porches were also frequently built of wood, but there are many of stone richly panelled, as at King's Lynn. (LXXVIII, LXXIX, LXXX.)

PRESBYTERY, strictly the raised part behind the altar rails, in which the high altar is placed; but the term is frequently applied to the space behind the high altar, between the **reredos** and the eastern wall; this portion of the church is also called the **retro-choir**. (See App. iii.)

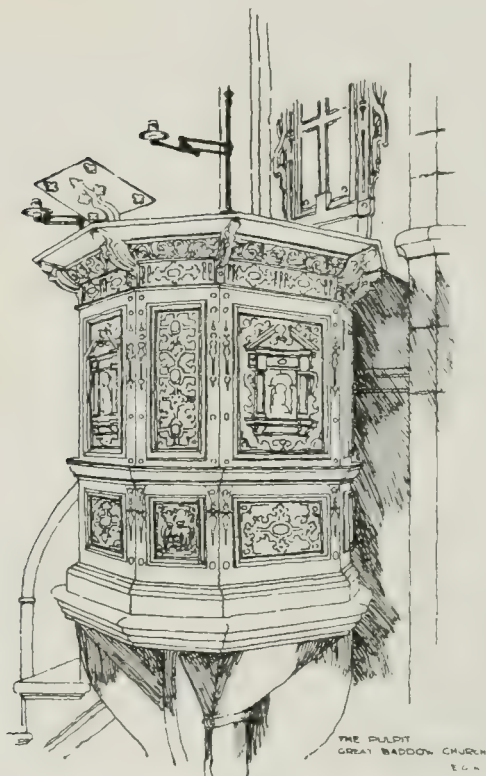


Fig. 43

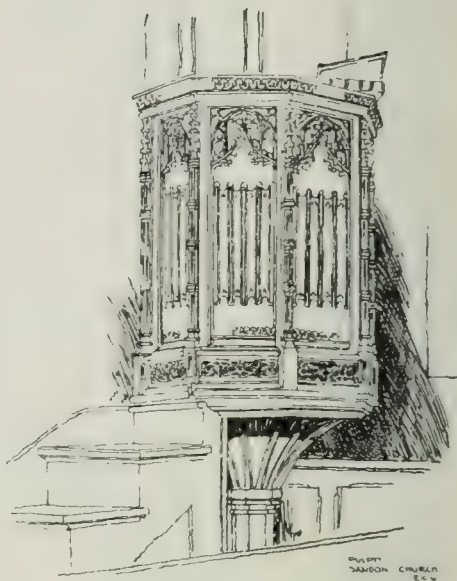


Fig. 44

PULPIT, ancient pulpits are rare, having been usually made of wood. There is a beautiful **EE** stone pulpit at Beaulieu, which was not, however, originally used for preaching from; the present church being the refectory of the monastery, and the pulpit the place from which a monk read, while the brothers had their meals.

QUOIN, a corner or external angle of a building; the term is also applied to the stones forming the quoins.

REREDOS, the wall or screen behind the altar; frequently very much enriched, especially in the **P** period.

RESPOND, a half-pier, against a wall, from which an arch springs.

RETICULATED, net-work. (See **Tracery**, App. ii.)

RIB, a projecting band in vaulting. (See **Vaulting**, App. i.) Ribs are frequently moulded and enriched.

ROLL-MOULDING, see **Moulding**.

ROOD, a crucifix. Sometimes stone roods are found outside doors, as at Romsey; but the term is particularly applied to the crucifix of wood or metal which was always erected over the chancel screen. Very few of the stone roods remain, and none of the latter kind, all having been destroyed as superstitious at the Reformation. The same fate befell most of the **rood-lofts**, or platform passages on the top of the **rood-screens**. A few, however, remain, and, in many instances, the staircase in the wall leading to it is still found, though the whole of the screen has disappeared.

ROOF, the external covering, the ceiling or **vaulting** being the internal covering of a building. (See diagram, Fig. 56, App. iii.) Often there is no vaulting or ceiling and the timbers of the roof being visible from below, are carved and ornamented. **N** and **EE** roofs were simple in construction and high-pitched, covered usually with lead or zinc. **D** roofs were more ornamented, and the tie-beams, viz., the straight beams across, were sometimes disguised by large pierced and ornamented brackets, or themselves made to take an arched form, either curved or polygonal. The **hammer-beam** roofs of the **P** period are well known, Westminster Hall being a typical specimen. In these, instead of tie-beams, there are brackets supporting upright posts, which again are braced to a sort of tie-beam placed higher up and called a collar. The posts sometimes support a second series of hammer-beams, and sometimes are simply morticed into the rafters. **P** roofs are usually low pitched, often almost flat. Besides the hammer-beam, there is a great variety of other treatment. The marks of the older high-pitched roofs are often to be seen on towers above the more recent **P** roofs. (LXIII, LXIV, LXV, XXIV.)

RUBBLE, rough masonry formed of irregular shaped stones.

SANCTUS-BELL, a bell rung when "Sanctus" was pronounced, sometimes placed in a turret over the chancel-arch.

SANCTUARY, the raised platform behind the altar-rails.

SCREEN, a partition. The principal screen of a church was always the **rood-screen**, dividing the nave from the choir. No **N** screens remain, and very few **EE** except such as were of stone. These are usually close walls ornamented with wall arcades; they sometimes extend the whole length of the choir, separating it from the aisles. **D** screens often have the upper portion of open tracery; of these Prior Eastry's screen at Canterbury is a fine Geometric specimen. **P** screens still remain in considerable abundance, both wood and stone, ornamented with tracery, panelling, niches, tabernacles, and all the enrichments of the style. Side chapels are often enclosed by very rich screens. (CLXIII, CLXIV.)

SEDILIA, seats for the clergy situated near the altar. Specimens of all styles since the latter part of the 12th century are not uncommon. Those of **D** style are the richest. They are usually recessed and canopied. (CLXXVI.)

SEPULCHRE, EASTER, a tomb in which the Host was placed on Good Friday.

SET-OFF, the **coping** of the recesses of a buttress.

SHAFT, the main portion of a pillar between the **capital** and **base**. (See **Pier**.)
Detached Shafts. (CXIX.)

SHRINE, a repository for relics. Relics being usually the bones of a saint, the term has become almost synonymous with the tomb of a saint. Shrines were often constructed of the most costly materials—gold and precious stones—and must have presented a

SHRINE: continued

gorgeous appearance. They were often the goals of pilgrimages and the scenes of reputed miracles. With the exception of the base of the Confessor's Shrine at Westminster, the rapacity of Henry VIII left nothing but broken remnants of the stone work to come down to us. Within the past few years, however, many fragments of the shrines or their bases at St Alban's and at Oxford have been discovered and put together. (CLXI.)



Fig. 45

P Spires

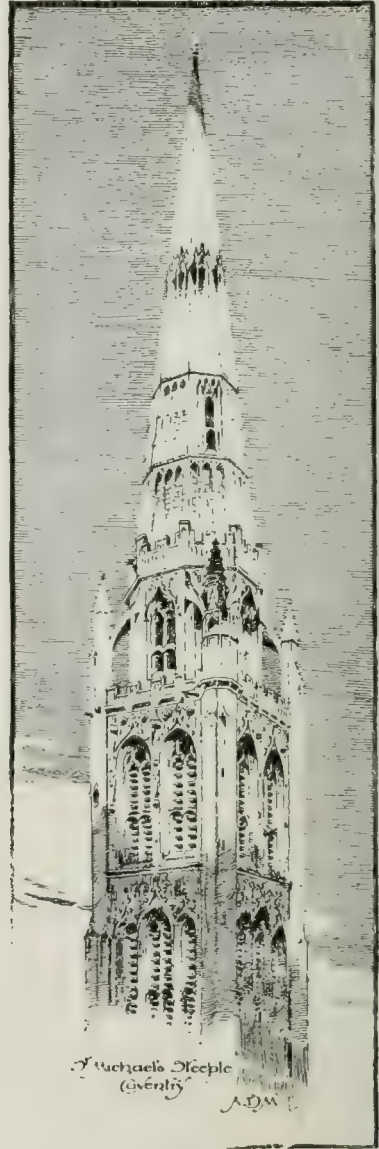


Fig. 46

SOFFIT, the under surface of an **arch**. (See **Arch**.)

SPANDRIL, see **Arch**. (Fig 19.)

SPIRE, the lofty pointed roof of a tower. **N** spires were square and low; few, if any, originals remain, but there have been some recent restorations. Those on the western towers at Southwell are probably higher than the originals, and cannot be called satisfactory. (III.) The transept turrets at Norwich are also a modern restoration.

SPIRE: continued

The earliest genuine spires we still have belong to the **EE** period. These are mostly of the **broach** kind. There are two methods of fitting an octagonal spire on to a square tower. The corners of the towers must either be roofed in by projecting the base of the spire, or the spaces must be filled with pinnacles and finished off with an ornamental parapet round the top of the tower. The former arrangement is called a **broach**. Sometimes we find pinnacles built on broaches, as at Oxford Cathedral, Newark and Witney. St Mary's, Oxford, presents a celebrated group of spire and pinnacles of the **D** period (restored). Salisbury and Lichfield are other good examples.

Those who have studied Greek architecture will be familiar with the term **entasis** as applied to columns. It is a well-known optical illusion that when a column has a smaller diameter at the capital than at the base, if the slope is made perfectly straight the column will appear attenuated as though there were a slight concave curvature. To correct this the columns were slightly bulged out by giving them a convex curvature. This was called entasis. Similarly entasis is often applied to spires, and we find many instances, especially of the **D** period, in which, as was the case in many Greek columns, the entasis is overdone and the spire distinctly shows the dome-like curves.

There are many fine **P** spires, *e.g.*, at Coventry (Fig. 46), and we often find later spires on earlier towers. The original spires, being often timber constructions, have decayed, and had to be replaced. Sometimes heavy spires have been built upon towers never intended to bear their weight; this has frequently caused collapse: and at Salisbury and elsewhere strong additional buttresses and supports have had to be built. Norwich spire is **P** on a **N** tower.

Spires are usually built on a series of recessed arches built across the angles of a tower so as to form an octagonal base. These are called **squinces**. (XXIX.)

SPLAY, the slope given to the interior sides, and especially the sills of windows, in order to admit as much light as possible.

SPRINGER, the lowest voussoir of an arch.

SQUINCH, see **Spire**.

SQUINT, an oblique opening cut through the wall of a chancel in such a manner as to enable people in the aisles or transepts to see the priest at the altar.

STALLS, fixed benches within the choir-screen, usually of wood and often canopied and elaborately carved.

STEEPLE, a tower and spire; the term is also sometimes applied to a tower without a spire. (See **Tower** and **Spire**.)

STOCK, see **Stoup**.

STOREY, any horizontal division of a building. Most large churches have three storeys—the ground floor, the **Triforium**, and **Clearstory**. (See App. iii.) (XXXV.)

STOUP, a receptacle for holy water, generally placed near a door, sometimes called a stock.

STRING or **STRING-COURSE**, a horizontal line of moulding marking the divisions of storeys, either on the exterior or interior. (III, IV, LII, XCII.)

TABERNACLE-WORK is a name given to rich open-work canopies over tombs, niches, sedilia, and stalls. (CLIX, LVIII.)

TABLE or **TABLET**, a name applied to all horizontal bands of ornament or mouldings, whether **strings**, **cornices** or base mouldings.

TOMB or **MONUMENT**, an ornamented structure to commemorate the person buried below or near. On these we find lavished the best and richest work of every period. They are often in the shape of an altar, and sometimes have recumbent effigies upon them. Many have rich canopies. (CLVIII, CLIX, CLX.)

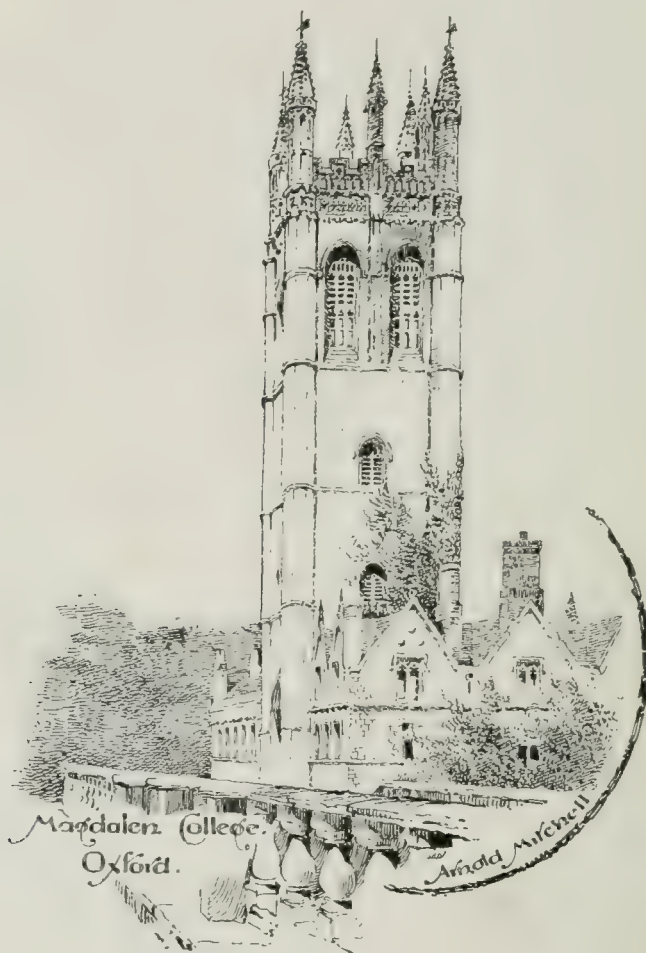


Fig. 47. Rich late P tower

TOOLING, marks of the chisel or axe used for dressing the stone. The direction and character of these marks indicates the tool used and the period of the work. Axe work marks are usually diagonal. In late work the surface is too smooth to show the tooling, and modern scraping has often removed all trace of it.

TOOTH-ORNAMENT or **DOG-TOOTH**, an **EE** enrichment. (See **Mouldings**.)

TOWER, a lofty structure attached to a building, whether a church or a secular building, or standing alone. Early towers, even of churches, were sometimes built wholly or partly for defensive purposes. The **donjon**, or **keep** was the principal tower of a Norman castle. Many of these still stand, having been very strongly built. Among the best

TOWER: continued

known are the Tower of London, Rochester Castle, and Colchester Castle. Gundulf's Tower, West Malling, is also a good specimen. Cruciform churches usually have a central tower at the crossing, and two western towers (see App. ii). Sometimes the western towers are mere turrets, as at Salisbury (VI), and sometimes they are dispensed with. Village churches frequently have only one tower at the west end of the nave, the lower storey serving as a porch. At Exeter (XI) and Ottery St Mary there are transeptal towers. At Chichester, West Walton, and several other places there is a detached belfry-tower, then called a **campanile**. (XXVI.) Besides being an ornamental feature towers were used as a suitable place for the bells; lantern towers admit light into the church below (see **Lantern**). Church towers, from their loftiness, were also useful as lookout places and for beacons. The **P** period is remarkable for the magnificence of its towers. (XXI to XXXI.)

TRACERY, the ornamental stone-work dividing the lights of windows. (See App. ii.)

TRANSEPT, the **cross** or **crossing** in cruciform churches. (See App. iii.) Besides the main transept, some large churches have a second eastern transept, and when the western towers open into the nave they sometimes form a western transept.

TRANSOM, a horizontal cross-bar in a window. Transoms are rarely found before late **D**, but are common in **P** tracery, when they are frequently **battlemented**. (See App. ii.) (XIV.)



Fig. 48



Fig. 49. Gate Tower. Windows with Transoms

TREFOIL, see **Foil**.

TRIFORIUM, or **Blind-storey**, the middle of the three storeys of a Gothic church (see App. iii), containing openings into the space under the aisle roof above the aisle vaults, and therefore dark. The excellent effect of the pillars and mouldings against a dark background led to the triforium becoming the principal ornamental feature of the interior of churches in the **EE** period, and the effect was much improved when Geometric tracery was added. In the **D** period, however, the triforium was reduced in size and importance to make room for larger windows in the clearstory: it became a mere survival in the shape of a blind wall arcade, and soon disappeared altogether.

TYMPANUM, the space between the horizontal lintel of a door and the arch above (see **Arch**); also between the heads of coupled arches and a containing arch above. In both **N** and **EE** times the tympana of doorways were often richly sculptured. **N** Triforia also exhibit tympana dealt with in various ways. (**LXX**, **LXXI**, **LXXVI**, **LXXVII**.)

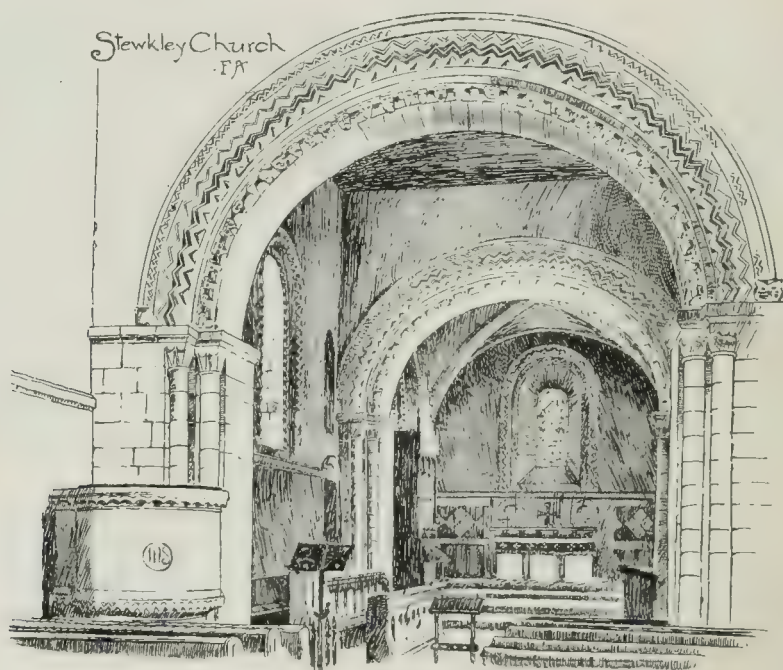


Fig. 50. Norman Interior with Zig-zag and Beak-heads

VAULTING, see App. i.

VESICA PISCIS (Bladder of a fish or a fish-shaped bladder), a kind of **aureole** or glory, surrounding a figure of one of the Persons of the Trinity, or of the Virgin. It is in shape like a double-convex lens or a flat fish. Its shape and name are symbolical, being derived from the fact that the initials of our Lord's title 'Ιησοῦς Χριστός Θεοῦ Υἱός Σωτήρ = 'ΙΧΘΥΣ, a fish. (**LXXVI**, **LXXVII**.)

VOUSSOIR, see **Arch**. The wedge-shaped stones which form an arch.

WINDOW and **Window-tracery**. (See App. ii.)

ZIG-ZAG or **Chevron**, a Norman enrichment. (See **Mouldings**.) (**LXXIII**, **LXXIV**, **CIX**, Fig. 50.)

APPENDIX I

VAULTING

Gothic architecture has been represented by some exponents as synonymous with vaulted construction. The great churches of the Ile de France, in which the framework consists of a lofty vault poised on a scaffolding of flying buttresses, are regarded by them as the sole logical development of the style entitled to the name Gothic.

In England, however, the style we ordinarily term Gothic is manifested in many other ways:— in colonnades, sculpture and constructive methods not always adapted for vaulting. Vaulting, though usual and very important, is not an essential of English Gothic.

Vaulting may be described as the inner covering or ceiling (the roof being the outer), when taking the form of arched surfaces. The simplest form was the Barrel or Waggon vault of the Romans and early Normans, which was in the shape of a half-cylinder. The Normans did not attempt to vault over

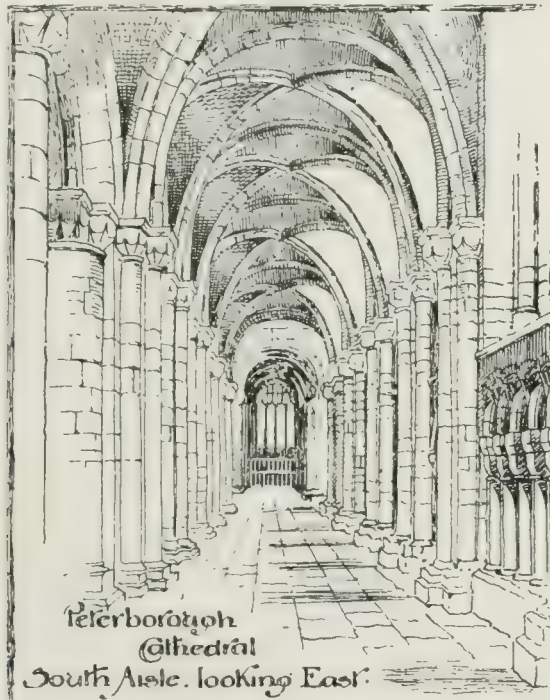


Fig. 51. Quadripartite vaulting with stilted transverse and segmental diagonal ribs

large spaces, and used flat timber ceilings over their naves. The aisles, however, were usually vaulted with stone. The cylindrical vaults over the windows and over the arches of the main arcades being at right angles to the vault along the length of the aisle, cut into it forming lines of intersection called **groins**. Before the end of the 11th century transverse ribs were introduced. These were arches of stone from each pillar to a respond or corbel in the outer wall separating each compartment of the groined vault into a square or oblong crossed by diagonal groins forming four cells. This is called quadripartite vaulting. The groins soon came to be emphasised by diagonal ribs, at first plain or with simple mouldings, and later with enriched mouldings. When the compartments were not square the vaults had to be domed over each compartment, or the arches had to be manipulated. The Roman method, as seen in the Colosseum at Rome, was to let the groins take an elliptic form and die into a flat centre; the Norman method, as in the Peterborough aisles, was to stilt the transverse ribs, and to make the

diagonals segmental. (XL.) At first the groined vaults were made of solid concrete, after the Roman manner, but, after the introduction of ribs, these soon became a framework supporting a filling of long slabs of tufa or chalk or other light stone. The ribs in later work were, as at Canterbury, ornamented with enriched mouldings, the filling in being plastered and painted. This method of constructing vaults continued until late in the 14th century, but the introduction of the pointed arch in the latter half of the 12th century removed many of the difficulties and clumsiness connected with the use of the semi-circular arch in vaulting, as pointed arches could be readily modified as to height or width (XLIV, XLVI); vaulting then became more general and was applied to the large spaces over the nave and choir as well as to the aisles; and the groins with their ribs admitted of another modification—if the width of a nave were twice that of each bay, two bays might be included under one compartment of the vaulting, and the transverse rib between the two bays divided the compartment into six cells. This is called *sexpartite vaulting*. (XLV.)

The next feature in point of date is the ornamenting of each intersection with a boss. Next a rib is placed along the ridge. This completes the development of **EE** vaulting.

In **D** vaulting we find the groin ribs multiplied, so that they spread out like a cluster of palm branches from the capital of each vaulting shaft, and where each joins the ridge rib an elaborately sculptured boss is placed. (LVI.) Later **D** and **P** vaulting show an addition of smaller ribs not springing from vaulting shafts, but placed across the other ribs so as to form Geometric patterns, and bosses are placed at every point of intersection. (XLI.) These small ribs are called *liernes*, and this class of vaulting *lierne vaulting*. The last development was the wonderful *fan tracery* vaulting of the **P** style. Though this is in some respects less graceful than the earlier and simpler work, and is perhaps somewhat deceptive in its apparent construction, it is a marvel of skill which places English masons on a higher level than their foreign contemporaries. In it the whole surface is covered with panelling arranged in circles and radiating from centres which are either the capitals of the vaulting shafts, or *pendants* (see *Pendants*), or merely equidistant points in the vault. (LX, LXVI.) Before this stage had been reached, the method of construction had again been changed. Instead of filling in the spaces between a framework of ribs with light slabs, the slabs were now increased in size and strength, and themselves formed the vaults, the ribs being carved upon them. Each slab was accurately shaped exactly to fit its place and became an elaborated *vousoir*. It is this accurate workmanship which made *fan tracery* possible, and distinguished it from most continental vaults. Although the ribs thus became merely a thickened portion of the slabs, this thickening gave the strength required, and the construction is similar to that of attached shafts to columns.

APPENDIX II

TRACERY

I have defined Tracery as “the ornamental stone-work dividing the lights of windows.” I may here add that the name is extended to similar stone- or wood-work in panels, also that for lights must be substituted piercings or openings in triforia. This is important as tracery originated in triforia. The evolution of tracery is one of the most interesting and beautiful departments in the study of architecture.

Norman semi-circular headed windows, and Early English lancets have no tracery. In Norman and ✓ *Early English triforia* two or more inner arches were commonly placed under a containing arch. The tympanum or space between these inner arches and the outer containing arch was a plain surface or shield of stone inviting ornament. At Chichester we find these tympana ornamented with *diaper-work*—square slabs set lozenge-wise: at Rochester the lozenges are carved and centre ornaments are inserted: at Peterborough (LXXXVI) there is a variety of treatment, some of the facing-stones being set square, some lozenge-wise, and some notched, but also some of the tympana have round sinkings or pockets not piercing the plate, and some have round holes cut right through the plate. The round holes were in some cases two, three, or four in number, and this is the origin of tracery, which, however, did not advance further in Norman times, and did not reach to external windows at all.

In early Early English triforia, e.g. in the eastern transepts and nave of Lincoln, a similar treatment of tympana was revived and carried a little further, the arches being pointed and the piercings taking the shapes of circles, trefoils and quatrefoils. (LXXXVII, LXXXIX, XC.) This is still only embryonic tracery, and cannot be called tracery proper until the penetrations occupy a larger space of the tympanum. Ruskin correctly describes tracery as arising from "the gradual enlargement of the penetrations of the shield of stone which, usually supported by a central pillar, occupied the head of early windows."

The rose or wheel window is sometimes regarded as an early example of tracery. It is, however, in its origin, something quite different. In the 13th century, when tracery had reached the Geometric stage, we find it applied very effectively to rose windows, but in the 12th century the window openings in circular windows were not "penetrations of the shield of stone which occupied the head of the windows." In fact the tympana or double-spandrils between the circumference and the spokes were seldom pierced at all. The simplest form of the Norman wheel window was based on the triforium arrangement. It consisted, in fact, of a miniature triforium bent round into a circle. The pillars formed the radiating spokes of the wheel. The bases were usually on the axle, but sometimes on the rim or circumference, which became the outer or containing arch, when the axle was the plinth. The inner arches were sometimes trefoiled. This avoided their being segmental or, if kept semi-circular, spoiling the proportion of the whole. The spokes are of the nature of radiating mullions, and not of bar tracery. Some of the best examples are the three wheel windows in the gables of the west front of Peterborough Cathedral. (CVII.)

With the adoption of the pointed arch there came a rapid development in many directions including tracery, which arose, as I have explained, in the triforium, but now extended to external windows. In the early part of the 13th century the windows were separate lancets, then lancets were grouped in pairs or triplets and later placed under a containing arch. This provided a tympanum ready to be pierced with a circle or trefoil or quatrefoil. Then portions of the shield on either side were pierced with other openings, soon taking the form of curved triangles, and so plate tracery was attained. All these stages are to be seen at Salisbury. (XCII.)

The next step was to carry mouldings round the openings, and to insert cusps, thus turning the heads of the lancets into trefoils, and the circles above into trefoils, quatrefoils or cinq- or sex-foils. At first the mouldings were bold and solid, not leaving much space for the openings. Of this type the triforia of the transepts of Westminster Abbey are the most perfect example. (XCV.) The triforium of the Angel Choir at Lincoln is of the same type, but the mouldings are somewhat slenderer, and the openings larger. (XCIX.) It will be observed that up to this stage the heads of the arches and the openings are all bounded by curves that are circles or parts of circles.

The next stage is reached when the lines of the enclosing mouldings catch the eye as much as the shapes of the openings. Up to this time tracery has taken the form of openings or penetrations cut in the tympana and mouldings carried round them. Now the lines of the mouldings begin to suggest built-up instead of cut-out tracery, and we have arrived at the transition from plate tracery to bar tracery.

Referring to this transition which Ruskin calls "the watershed of Gothic art," we cannot do better than quote one of his most remarkable passages:

"This design belongs to a period in which the most important change took place in the spirit of Gothic architecture, which, perhaps, ever resulted from the natural progress of any art. That tracery marks a pause between the laying aside of one great ruling principle, and the taking up of another; a pause as marked, as clear, as conspicuous to the distant view of after times, as to the distant glance of the traveller is the culminating ridge of the mountain chain over which he has passed. It was the great watershed of Gothic Art. Before it, all had been ascent; after it, all was decline; both, indeed, by winding paths and varied slopes; both interrupted, like the gradual rise and fall of the passes of the Alps, by great mountain outliers, isolated or branching from the central chain, and by retrograde or parallel directions of the valleys of access. But the track of the human mind is traceable up to that glorious ridge, in a continuous line, and thence downwards."

* * * * *

The builders "turned away from their morning light, and descended towards a new horizon, for a time in the warmth of the western sun, but, plunging with every forward step into more cold and melancholy shade. The change of which I speak, is expressible in a few words; but one more important, more radically influential, could not be. It was the substitution of the **line** for the **mass**, as the element of decoration."

Referring to the attention bestowed on the mouldings of tracery, he remarks that these indicate that "the traceries had **caught the eye** of the architect. Up to that time, up to the very last instant in which the reduction and thinning of the intervening stone was consummated, his eye had been on the openings only, on the stars of light. He did not care about the stone; a rude border of mouldings was all he needed, it was the penetrating shape which he was watching. But when that shape had received its last possible expansion, and when the stone-work became an arrangement of graceful and parallel lines, that arrangement, like some form in a picture, unseen and accidentally developed, struck suddenly, inevitably, on the sight. It had literally not been seen before. It flashed out in an instant, as an independent form. It became a feature of the work. The architect took it under his care, thought over it, and distributed its members as we see.

"Now, the great pause was at the moment when the space and the dividing stone work were both equally considered. It did not last fifty years. The forms of the tracery were seized with a childish delight in the novel source of beauty; and the intervening space was cast aside, as an element of decoration, for ever. I have confined myself, in following this change, to the window, as the feature in which it is clearest. But the transition is the same in every member of architecture. * * * The reader will observe that, up to the last expansion of the penetrations, the stone work was necessarily considered, as it actually is, **stiff** and unyielding. It was so, also, during the pause of which I have spoken, when the forms of the tracery were still severe and pure; delicate indeed, but perfectly firm. At the close of the period of pause, the first sign of serious change was like a low breeze, passing through the emaciated tracery, and making it tremble. It began to undulate like the threads of a cobweb lifted by the wind. It lost its essence as a structure of stone. Reduced to the slenderness of threads, it began to be considered as possessing also their flexibility. The architect was pleased with this his new fancy, and set himself to carry it out; and in a little time the bars of tracery were caused to appear to the eye as if they had been woven together like a net. This was a change which sacrificed a great principle of truth; it sacrificed the expression of the qualities of the material; and, however delightful its results in their first developments, it was ultimately ruinous."

For some time after the transition from plate to bar tracery, the bars continued to be circles or parts of circles. This tracery is called **Geometric**. It lasted until about 1270 when a new curve came into fashion. This was the double curve—convex and concave—which is called the **ogee**. It was familiar to the Greeks, but was never used consciously and intentionally by the Gothic masons until about this time. Once admitted it became the dominating feature both of tracery and mouldings. Under its influence the lines of tracery assumed leaf- or flame-like forms, or forms resembling net-work. This is called **Flowing, Foliated, or Reticulated Tracery**. (CII, CIII, CIV.) This fashion lasted in England until it was modified and strengthened by the vertical lines of the **Perpendicular Style**. On the continent it developed into the **Flamboyant Style**, a style that lent itself to exceedingly picturesque grouping, but which was constructionally weak and unsound. Our sober-minded English masons were offended by its extravagant wantonness, and introduced upright straight lines, which had the effect of strengthening and sobering the construction. The **Perpendicular Style** is exclusively English. In its earlier stages it was a pleasing change from "the distorted and extravagant foliation" which the constant use of the ogee curve tended to produce, but it too could be pushed to extremes and at last it came to consist of "an entanglement of cross bars and verticals, showing about as much invention or skill of design as the reticulation of the bricklayer's sieve." (Ruskin.) (CVI.)

The fact is that, with the adoption of large windows of stained glass, the tracery tended to become a mere framework for the pictures instead of being itself an object of beauty and gracefulness. Most of our ancient churches have **Perpendicular windows** inserted in place of smaller windows. This was done either to give **more light** or to display stained glass.

We also have to consider the appearance of tracery on both sides—internally and externally. In triforia the outside, which faced the interior of the nave, was "the right side of the stuff." In the

Geometric period the tracery of external windows looked equally well from inside and outside. Later on the tracery was best seen from outside, as from inside it became merely the framework of the glass.

The continental visitor may regard our Perpendicular tracery as stiff and wanting in gracefulness, but associations and love of sound construction have endeared it to English eyes, especially as it is accompanied by other features – panelling, fan-vaults, hammer-beam roofs, glorious towers and other beauties, all only attainable by sound and good workmanship, of our unique English style.

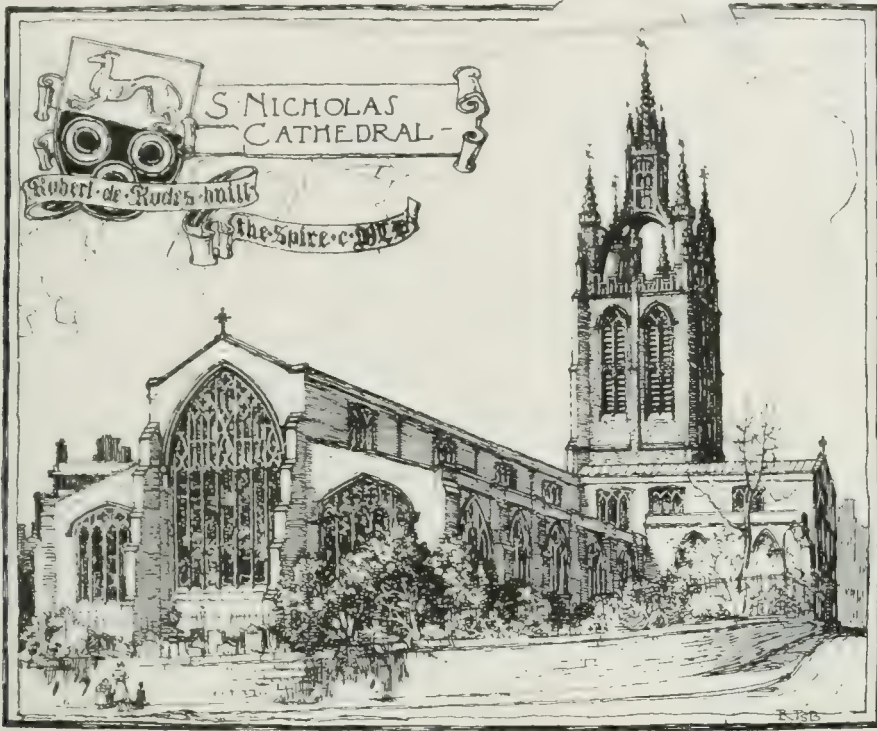


Fig. 52. Late P Exterior

Newcastle Cathedral

APPENDIX III

THE PLAN OF A GOTHIC CHURCH

In their principal features, the plans of the great churches in England are very uniform from the early Norman till the late Decorated period.

If we take Lincoln Cathedral as typical, we find the general outline is that of a Latin cross with an elongated eastern limb containing a small eastern transept. The western towers and chapels form a third western transept.

In length, width and elevation, also in external appearance, the plan is triple. The length consists of (i) nave, (ii) choir, and (iii) presbytery: the width of (i) the central nave or choir, and the (ii) north and (iii) south aisles: the elevation of (i) the main arcade, (ii) triforium, and (iii) clearstory: while the central and two western towers stand up giving a conspicuously three-fold appearance especially from a distance.

This triplicity is often regarded as symbolical of the worship of the Trinity. To some extent this is no doubt a correct view, as the frequent use of the trefoil and triple columns also suggests. But, while the symbolism is obvious and must have been consciously used, triplicity arises necessarily from constructional development. In fact it is ultimately due to the three dimensions of space. For instance

THE PLAN OF A GOTHIC CHURCH

the three towers are emphasised buttresses to resist the thrusts of the arcades, and the aisles are the readiest way of increasing width. The transept appears to have had a double origin, as we shall see presently, apart from cruciform symbolism.

All great churches have not all these parts. The western and eastern transepts may be omitted and the presbytery is usually on a much smaller scale than the Angel Choir at Lincoln where the extension was made as a chapel to receive the shrine of St Hugh. When thus extended it is usually to provide a separate church for the monks or clergy, the nave being used for the people, and any addition beyond this is usually a Lady Chapel, which was a frequent addition in the latter part of the 13th century. In smaller churches the choir or chancel is as a rule without aisles; a single tower at the west end takes the place of the three towers: the transept is sometimes omitted, and in small churches there are sometimes no aisles or arcades, but the division into nave, chancel and presbytery is universal.

An important difference exists between this plan and that of a few great and small churches in the shape of the east end. Instead of being square, as at Lincoln, it is sometimes semi-circular or polygonal.

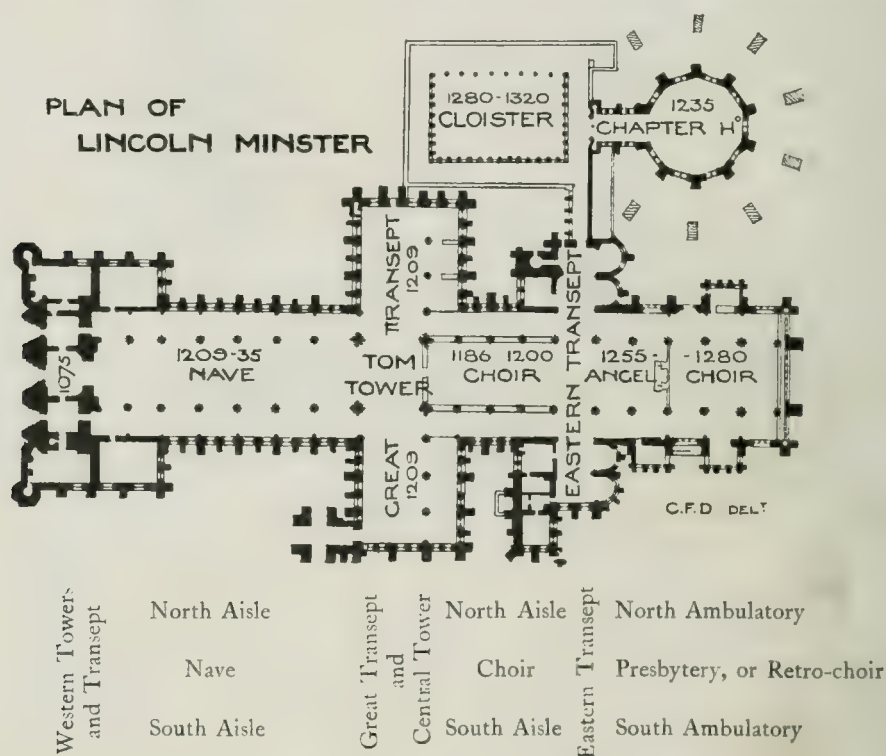


Fig. 53

It is then called an apse. Smaller apses sometimes occur in other positions. There are two small apses on the east side of each of the eastern transepts at Lincoln.

The apse is derived from the Roman basilican plan. It is almost universal in continental churches, but comparatively rare in England. Its occasional occurrence here indicates the two-fold origin of the English church plan as, in fact, of the English church itself. First there was the very early introduction of Christianity into Roman Britain in almost apostolic times. This spread to Ireland where it flourished through the times of the Saxon conquest of England, and came back thence to England through St Columba after the pagan invaders had almost destroyed the Christian civilisation here. Secondly there was the mission of St Augustine direct from Rome. The British or Irish (called by Bede "Scottish") tradition had its own ritual and church plan derived from pre-Constantine times, while Augustine introduced the Roman ritual and plan of his day. The British plan had no apse. If we may regard the Irish oratory as its prototype it originally consisted of one small rectilinear chamber with a door at one end and a window at the other. Presumably at first the altar was only screened or curtained off. The next step was to turn the screened-off portion into a second small chamber opening out of the

first. As the ritual became more elaborate, a place was wanted for the singers as well as for the clergy and the people; so a third division was made by arrangement of benches or screens placed between the other two and the threefold scheme of nave, choir, and presbytery was attained. Sometimes the choir was a separate chamber, its walls being raised into a tower. The next development was porches and side chapels. These were placed either at the west end, where they were often raised into a tower, or on the north and south, thus forming a primitive transept. Later, if it was desired to enlarge the nave, this was done by building aisles, and cutting arched openings into them from the nave. Thus was completed the British plan. The Cistercians, both abroad and here, adopted the square east end consistently with their aim at simplicity. Their influence no doubt assisted in its almost universal adoption here.

The plan introduced by Augustine was the Roman basilica, consisting of a nave with colonnaded aisles, a screened-off choir, sometimes a transept of slight projection, and invariably an apsed presbytery. The apse was adopted by the Roman Christians when, after Christianity had become the established religion of the Empire, they wished to build fine churches. The colonnade had a similar origin. Both were familiar features of every Roman palace and forum in which apses were recessed places used for functions of a more or less public character, or as courts of law or arbitration. They were recessed from the colonnades from which they were separated by open screens called cancelli (whence the name chancel) so as to be not completely shut off from them but so that functions there would not interfere with free passage in the colonnades. In the basilican church the slightly projecting colonnaded transept in front of the apse was a reminiscence of this arrangement.



Fig. 54

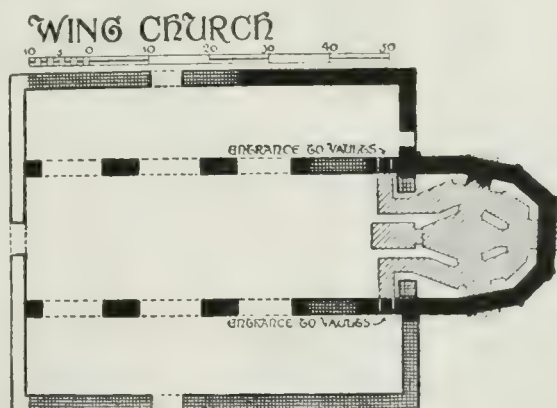


Fig. 55

Not only was the basilican plan introduced in its complete form by Augustine, but he also built on to some ancient Roman churches, remains of the Roman occupation, which were still standing. Continental influences were also always at work, chiefly through cosmopolitan religious orders, and travelling bands of masons. The occasional use of the apse and the substitution of columns for massive piers were bound to occur, intercourse with the continent being frequent.

While the development outlined above was going on here, a somewhat similar growth was proceeding on the continent, leading up to the great French cathedrals of the 13th century, but the apse and the slightly projecting transept were there constant features. The aisles were sometimes duplicated, and the triforia also. The differences between the English and French plans are shown by the accompanying block plan of Amiens and Salisbury.

The origin of the eastern transept appears to have been the desire of the monks or clergy in monastic or collegiate churches to have their own church complete apart from that of the laity. The derivation of the English transept from porches or side chapels is often indicated by their roofs not rising to the level of the main roof.

In the basilican apses, as at Wing and Brixworth, a *confessio* or crypt for relics was placed below the floor of the presbytery which was raised and approached by flights of steps from the body of the church.

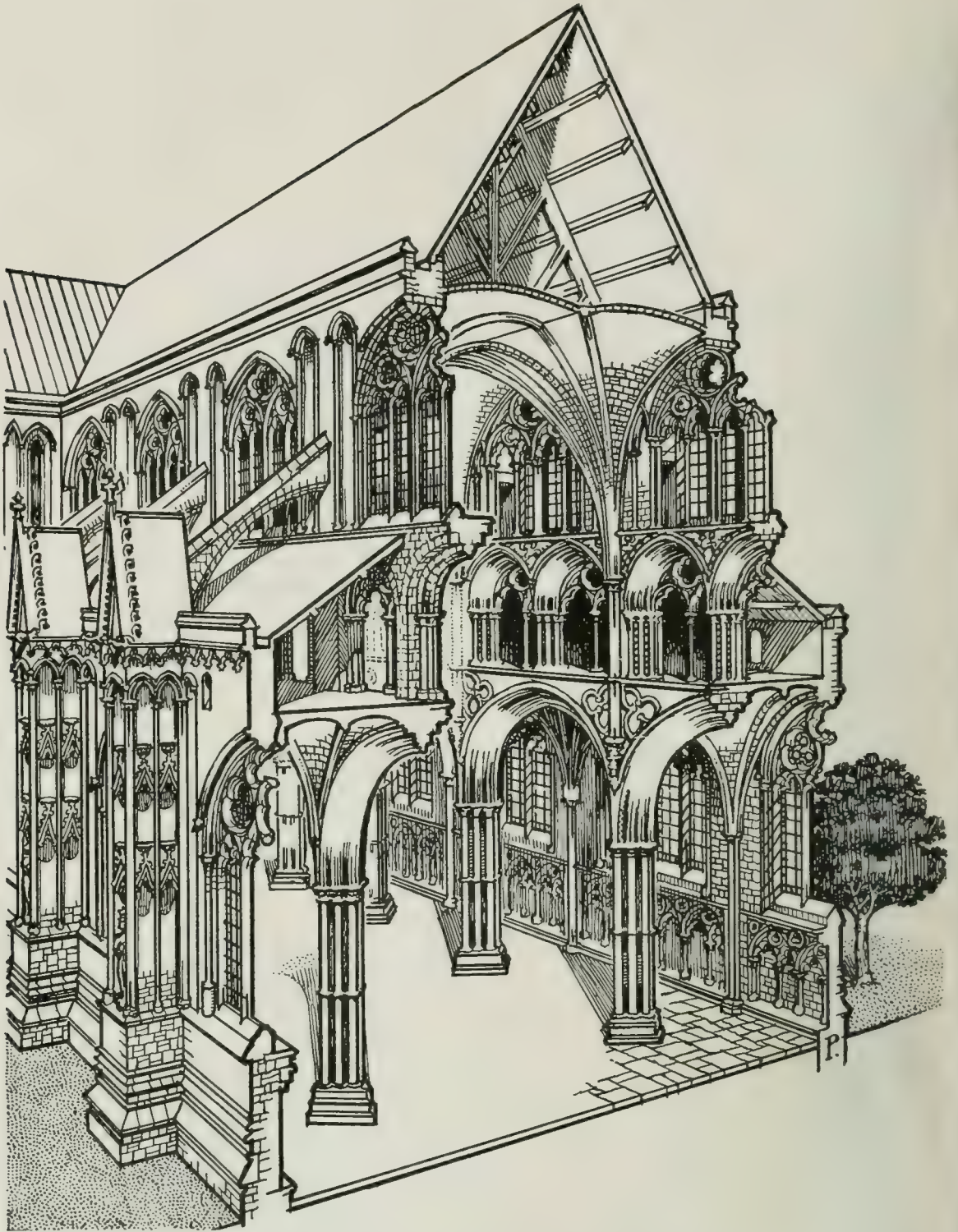


Fig. 56. Section showing Elevation of a Gothic Cathedral
(Angel Choir, Lincoln)

In elevation, Gothic churches exhibit a similar uniformity of design. They consist of three storeys. (i) The ground floor contains the main arcade, and opens into aisles. The vaulting of the aisles springs from the pillars of the main arcade, and the slope of the aisle roofs above this vaulting occupying necessarily a considerable portion of the elevation of the main walls above the arcade, this space was ornamented with (ii) arcading opening into the dark triangular space between the floor over the vaulting of the aisles and the sloping roof above. This arcading is called the triforium or blind-storey. The dark background serving to throw the arcading into bold relief, it became in Early English times the leading feature of the internal decoration. Above the triforium were the windows of the (iii) clearstory. The external side elevation consists therefore of the aisle walls with the aisle windows; above these the aisle parapet and the slope of the aisle roof; above this the clearstory windows, then the parapet and main roof.

While this three-storey plan was almost universal in the great churches from the 12th to the 14th century, the triforium tended to become of less account in the Decorated period, and finally disappeared altogether. In small churches it is not found, but where there are arches and aisles there is generally a clearstory and a row of windows in the aisles.

APPENDIX IV

BISHOPS, ARCHITECTS AND FREEMASONS

It has been suggested to me that a few remarks on the principal architects connected with the development of Gothic architecture in England would be a desirable addition to this little volume.

It must, however, be borne in mind that there was no such recognised profession as that of architect in the middle ages. We read of bishops and priors as having executed great works, and even of great ecclesiastics as well as the monks themselves labouring upon them. We also read that sometimes townsmen flocked in and lent their hands to the work. There is occasional reference to craftsmen and artificers, but only in a few instances is even the name of a master-builder or master-mason preserved.

The fact is that when architecture was a living art, buildings grew rather than were designed. The bishop must have consulted cunning workmen and have arranged a rough general plan of operations, but the details were left to the workmen themselves, and were designed and executed when the occasion arose, no doubt under the eye of a foreman or "master."

After the conquest, when Norman bishops were appointed, their first work, as a rule, was entirely to sweep away the despised Saxon church and commence building afresh. When, later, the Norman buildings failed, as they often did for want of proper foundations, or were burnt, it was the duty of the bishop to undertake the re-building; and in cases where the Norman walls stood firm, they were often, at a later time, either pulled down and re-built in the style of the period by energetic bishops, or sometimes left standing, but cut about and cased with fresh masonry so as entirely to alter their appearance, as at Gloucester and Winchester.

All these operations are associated with the names, not of architects, but of bishops, priors and abbots. To give a long list of these would serve no purpose, but it may be worth while to mention a few of those whose names are best known as the great builders, and whose work remains to the present day. Probably, in many cases, the record of work done by a bishop merely means that it was done in his time and by his direction, but the association of the name of Gundulf, the friend of Lanfranc, and Bishop of Rochester, with the Tower of London and the Norman tower at West Malling as well as Rochester Cathedral seems to indicate that he was to some extent his own architect.

The history of the building of Canterbury Cathedral is given us so graphically by the Monk Gervase¹, who was living at the time, that I will quote a few passages which throw light on the manner in which the work was conducted. He first describes the church of Lanfranc without apparently any thought of any other architect, then the choir of Conrad, prior under St Anselm, of which he writes: "Now, therefore, that this choir of Conrad, so gloriously completed, has been in our own days miserably

¹ *The Architectural History of Canterbury Cathedral*, by Professor Willis.

consumed by fire, my poor and simple pen shall attempt its description, lest the memory of so great a man and so noble a work be utterly lost." After this fire, the course of which may still be clearly traced, "the brotherhood sought counsel as to how the burnt church might be repaired, but without success; for the columns of the church were exceedingly weakened by the heat of the fire, and were scaling in pieces and hardly able to stand, so that they frightened the wisest out of their wits. French and English artificers were therefore summoned, but even these differed in opinion. On the one hand, some undertook to repair the aforesaid columns without mischief to the walls above. On the other hand, there were some who asserted that the whole church must be pulled down if the monks wished to exist in safety. However, amongst the other workmen there had come a certain William of Sens, a man active and ready, and as a workman most skilful both in wood and stone. Him, therefore, they retained, on account of his lively genius and good reputation, and dismissed the others. And to him, and to the providence of God, was the execution of the work committed. And he, residing many days with the monks and carefully surveying the burnt walls in their upper and lower parts, within and without, did yet for some time conceal what he found necessary to be done, lest the truth should kill them in their present state of pusillanimity. But he went on preparing all things that were needful for the work, either of himself or by the agency of others." After this, William is described as "the master" and everything is described as being done by him. In 1178 William fell from a scaffolding, concerning which Gervase remarks:—"No other person than himself was in the least injured. Against the master only was this vengeance of God or spite of the devil directed." William returned to France invalided, "and another succeeded him in charge of the works, William by name, English by nation, small in body, but in workmanship of many kinds acute and honest." The work of the two Williams at Canterbury is most important, as it is almost, though not quite, the earliest pointed arch work in England, and covers the whole period of the transition from the Norman to the Early English style. It is to be observed that in speaking of the past, Gervase, like others, ascribes the work to Lanfranc and Conrad, but when describing what he has himself seen, the work is no longer that of Archbishops and Priors, but of master-masons. One cannot resist the conclusion that probably in those days as well as these, the men of name and position got the credit of the work, which more correctly belonged—so far at any rate as design and workmanship were concerned—to the more humble men they employed.

The next great name that I would mention is that of St Hugh of Lincoln. Not only is Lincoln choir still called by his name, but according to tradition, he took an active part in designing the plans of the cathedral, and from time to time, worked with his own hands among the masons. The choir of St Hugh is the earliest pure Early English work, being only one year later (1186) than the completion of Canterbury choir. It is, therefore, of special interest to note that in this instance the name of the master-mason is preserved—Geoffrey de Noiers—and there is good reason to believe that he was an Englishman. St Hugh himself came from Avalon; he was a truly great and good man about whom many traditions have gathered. He is represented with a swan as his emblem; it is said that he had somewhat the same sort of sympathy with birds that is attributed to St Francis, and that, when passing through a fenny district, a swan was attracted to him, and afterwards became his constant companion. He was one of those men whose devotion to the service of God and man was such as to overcome all distinctions of rank, and he was equally at his ease with kings and beggars. He never yielded to the king on what he considered matters of conscience. "If all bishops were like my Lord of Lincoln," said Cœur de Lion, "not a prince among us could lift his head against them¹."

The name of Alan of Walsingham is connected with the Decorated style. He was sub-prior of Ely when the Norman central tower fell in 1322, and he is credited with the design of the octagon at Ely—the only Gothic dome in existence. It is noteworthy that the heads supporting the hood-mould over one of the great arches of the octagon are supposed to be those of Alan and his master of the works, with whom, therefore, he apparently wished his memory to be associated. The octagon (see Fig. 37), exhibits great originality and skill.

The great name connected with the Perpendicular period is that of William of Wykeham—a name which is still a bond of closest union to all Wykehamists. The founder of Winchester College and of New College, Oxford, enjoyed a cherished memory surpassed by that of no other pious founder.

¹ *Cloister Life in the Days of Cœur de Lion*, by the Dean of Gloucester.

Wykeham was throughout connected with building, and distinguished himself as a master of the works before he took holy orders. It was in consequence of his skill as "chief keeper and surveyor of the castles of the king" that he was rewarded by Edward III by the gift of the rectory of Pulham, though still a layman. He soon after took orders and in 1366 became Bishop of Winchester, and at the same time Chancellor of England. While vigorously devoting himself to the duties of these great offices, he still directed public works such as bridges, roads, and causeways, and erected at his own cost the two important colleges with which his name is more especially associated. New College is one of the best specimens of the Perpendicular style. In referring to his work at Winchester Cathedral, while acknowledging the skill with which the Norman nave was transformed into Perpendicular, one cannot help the feeling of regret that it was not left alone. We may however, give Wykeham the credit of having supervised the best part of the work in this transformation. The vigour of his character impressed itself on his work, which is in marked contrast with the comparative timidity of that of his predecessor. The greater part of Windsor Castle was re-built under Wykeham's direction.

The artificers or masons to whose skill we owe so great a part of our magnificent cathedrals, very early organized themselves into associations, though the traditions connecting freemasonry with pre-historic times are of course mythical. It is known, however, that in Italy there were guilds of masons as early as the 7th century, and in Normandy they appear to have associated themselves under rules in 1145. "When we admit that the great cathedrals of France were technically designed by men bred as working masons, it is not to be inferred that mastership was less esteemed, but that workmanship was more valued. It is indeed, the most significant fact in regard to Gothic art that it marks the triumph of craftsmanship in an age which understood and honoured it¹." This description applies specially to France, but similar conditions no doubt prevailed in England. In the Westminster Rolls of 1356 an agreement is recorded between six representative 'Mason-hewers or Free-stone Masons' and six 'Layers or Setters,' under the presidency of the Mayor, for the better ordering of the whole trade or craft of masonry. The names of a few of the master-masons and master-carpenters are preserved in the pay-sheets of Westminster Abbey and other royal buildings. A certain "Magister Henricus Cementarius" was in charge of the works at the Abbey in 1244, and others, his successors, are mentioned. Richard of Stow and William of Ireland received payments on account of the Queen Eleanor crosses in 1290 to 1292. In the building accounts of Eton College² it is stated that the stone-cutters (lathomi) or freemasons had a warden, receiving £10 a year, and a sub-warden. The ordinary masons received 6d. a day, and discipline was strictly enforced. This was in 1441 and following years. The information obtainable with regard to these builders of the greatest monuments of our national art is very meagre, containing little more than names and payments, and they seem to have ranked merely as foremen artizans. The nature of their work, however, must have brought them into constant friendly contact with kings and ecclesiastical authorities. An instance of friendly relations in France is the fact that Charles V became godfather to the son of his favourite master-mason Raymond du Temple, and sent the boy to the University of Orleans. The social conditions under which these great works were produced are a matter of great interest. Ruskin is never tired of pointing out that such work could only be produced by happy and thoughtful men who were true and noble artists. William Morris says³ "We, who have studied the remains of his handicraft have been, without any further research, long instinctively sure that he was no priest-ridden, down-trodden savage, but a thoughtful and vigorous man, and in some sense, at least, free. That instinct has been abundantly confirmed by painstaking collectors of facts, like Mr Thorold Rogers, and we now know that the guild craftsman led the sort of life in work and play that we should have expected from the art he produced. He worked, not for the profit of a master, but for his own livelihood, which, I repeat, he did not find it difficult to earn, so that he had a good deal of leisure, and being master of his time, his tools and his material, was not bound to turn out his work shabbily, but could afford to amuse himself by giving it artistic finish." Before the close of the great church-building era, the freemasons became a very important body abroad, and were patronised by the great ecclesiastics who then were the leaders in the state as well as the church. The popes conferred special privileges upon them.

¹ *Mediæval Art*, by W. R. Lethaby.

² *The Architectural History of the University of Cambridge*, by Willis and Clark.

³ *Westminster Abbey*, by W. Morris.

They travelled in companies from place to place, and lived in a camp of huts erected close to their work. A surveyor or master presided over the whole company, and every tenth man was called a warden, and superintended the nine who were placed under him. It is probable that freemasonry, in its fully developed form, that is, as a branch of a large organization, was not introduced into England until the end of the 14th or the beginning of the 15th century, when a lodge was established at York, but companies of associated masons had been organized by clerics for many of our important buildings. In 1425 Henry Beaufort, Bishop of Winchester, by his influence procured enactments against the fraternity, but royal sympathy prevented the persecution; Henry VI became a Brother, and Henry VII became Grand Master.

PLATES

EXTERIORS	I—XX
TOWERS	XXI—XXXI
INTERIORS	XXXII—LXVII
DOORS AND PORCHES.	LXVIII—LXXXIII
WINDOWS	LXXXIV—CVII
COLUMNS AND FOLIAGE SCULPTURE .	CVIII—CXXXVII
FIGURE SCULPTURE	CXXXVIII—CLI
SUNDRIES	CLII—CLXXX



PLATE NO. I. BRADFORD-ON-AVON, WILTS. SAXON CHURCH. 7TH CENTURY (?)

This is supposed to be one of our earliest Saxon churches. William of Malmesbury refers to a monastery at Bradford founded by Aldhelm, the first bishop of Sherborne (640-705). It is built of smoothed square stones, consists of nave, chancel, and north porch, all on a very small scale, but very lofty for their size. There are evidences that originally there was a south porch also, the plan being thus made cruciform, and the porches, which may be regarded as embryo transepts, cover a space equal to about two-thirds that of the nave. It will be observed that the doorway into the porch is not in the centre, but rather to the west. This arrangement would leave room for an altar against the east wall of the porch if it was used as a side-chapel. The gable of the porch is not so high as that of the nave. The whole plan is very interesting, suggesting a separate origin of the cruciform church from that of the continental basilica. Survivals of this type of transept exist in many English churches. A shallow incised wall-arcade runs round the exterior. The east end is squared, not apsed, and the plan is thus associated rather with the Scottish tradition than with the Augustinian basilican type. There has been much controversy about the date of this building. Professor Baldwin Brown classifies it among the 9th or 10th century churches.



PLATE No. II. ST CROSS CHURCH, WINCHESTER. *c.* 1150. N

This is one of our most typical Norman exteriors. It shows round-headed windows and flat pilaster buttresses; the gable with its central pilaster and round windows, the turrets and the string-courses are all pure Norman in style. The aisle roofs have been lowered from their original position which is shown by the roof-mould below the clearstory windows. It will be observed that the upper wall-arcade and windows of the tower are pointed, indicating that by the time this stage of the building was reached, the period of Transition from the Norman to the Early English style had commenced. The tracery in the windows of the tower was inserted at a later time. The pointed tops of the triforium arches exposed by the removal of the aisle roof also indicate the approach to the Transition. This view is of the east end, which, it should be observed, is square, not apsed, after the English, not the continental, fashion.



PLATE No. III. SOUTHWELL MINSTER, NOTTS. c. 1125. N

The exterior of the north transept of Southwell Minster is a good specimen of 12th century Anglo-Norman architecture. Features to be noticed are the gable, ornamented with zig-zag and Norman ball enrichment, the flat buttresses, the string-courses marking the storeys, the abacus strings, the round windows of the clearstory, and the round-headed, moulded and shafted windows below. The north porch and the western towers are also 12th century work, except the pointed spires, which are a modern restoration, and probably somewhat higher than their original predecessors. The pointed aisle windows with tracery are a later insertion.



PLATE No. IV. FOUNTAINS ABBEY, YORKS. SOUTH EXTERIOR OF CHURCH,
AND WEST WALL OF MONASTIC BUILDINGS. *c.* 1150. N

The windows, except the west window of the church, and those in the tower, are good specimens of Norman style, as are also the flat buttresses. The great west window is a Perpendicular insertion; the tower, too, belongs to the Perpendicular period. It is over the north transept. The remains are seen of the lean-to roof which covered the cloisters, probably of wood, that have disappeared.

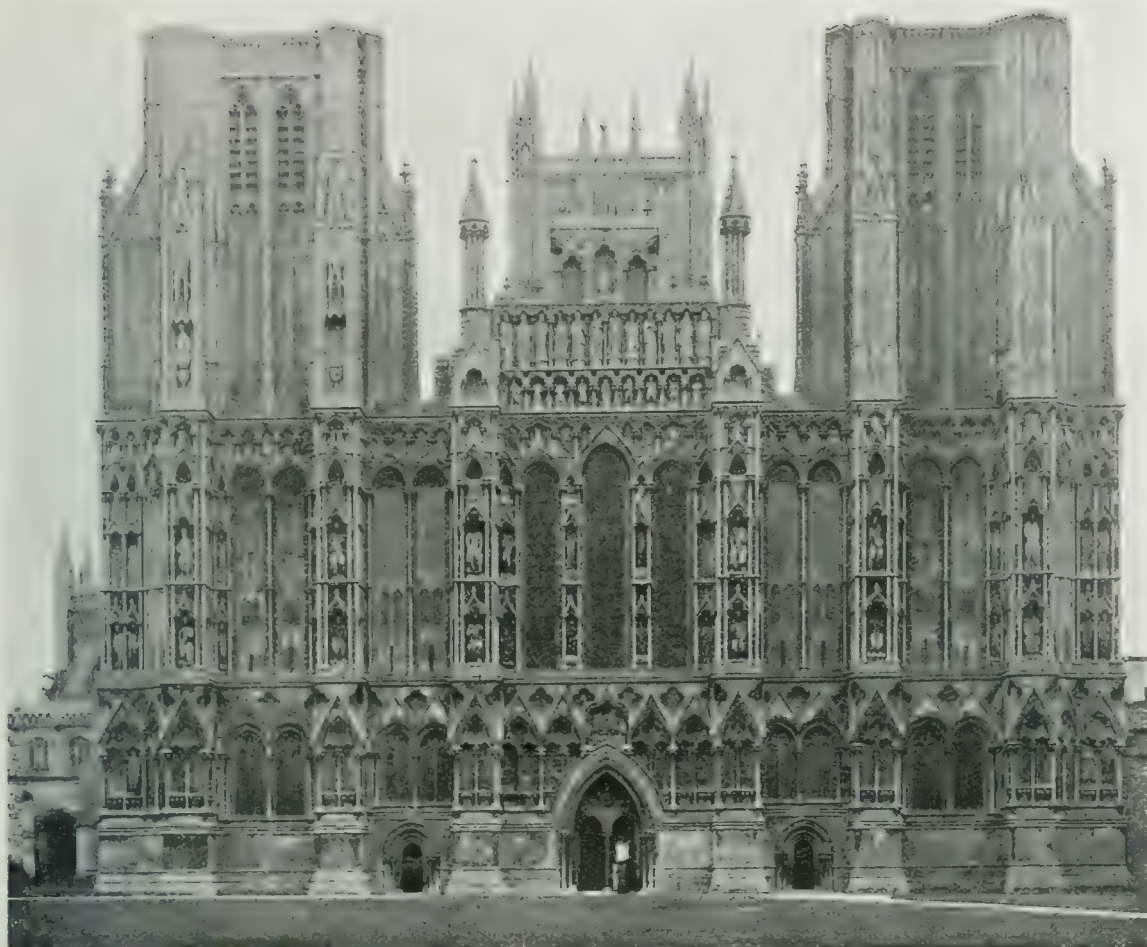


PLATE NO. V. WELLS CATHEDRAL, WEST FRONT. c. 1220. EE

This is generally considered the finest west front in the country. It is pure 13th century Early English Lancet style up to the string-course which separates the upper portion of the towers and central gable from the great screen of arcading and sculpture which stretches right across the whole front. This screen shows the English mode of spreading a great scheme of biblical and historical figure-sculpture over the whole surface as contrasted with the French method of concentrating it on the portals. The three western doorways here look ridiculously small to those accustomed to the porches of Rheims, Amiens or Chartres, but no French cathedral has such a display of grouped statuary spread over such a wide surface. The towers being placed beyond the aisles give a breadth to the west front which may be contrasted with that of other cathedrals.



PLATE NO. VI. SALISBURY CATHEDRAL, WEST FRONT. *c.* 1230. EE

The west front of Salisbury is as typically English as that of Wells. The western porches are small as compared with those of the great French cathedrals. The ancient statues have unfortunately mostly disappeared. Those that fill some of the niches are modern substitutes. The tall Lancet windows, shafted and moulded, are very graceful. The western towers are wanting in size and dignity. They are, in fact, mere stair-turrets.



PLATE NO. VII. BEVERLEY MINSTER, YORKS. EXTERIOR OF CHOIR
AND S.E. TRANSEPT. *c.* 1230. EE

This is a very beautiful example of pure Early English architecture of the Lancet period. There is no tracery in any of the original windows, which are connected by wall-arcading. The lofty pinnacles serve the purpose of weighting the buttresses. The arched flying buttresses over the aisle roof and on both sides of the transept convey the thrusts of the vaults to the outer buttresses. The sharply pointed gables and high roofs are characteristic of the style. The aisle windows are later insertions.



PLATE NO. VIII. LINCOLN CATHEDRAL, EAST FRONT. *c.* 1260. EE

The east front of Lincoln is also typically English. Continental cathedrals nearly all have apses at the east end. Lincoln, like most English churches, has a square east end. The great east window is the finest specimen of Geometric tracery in the country. The whole group, seen from this point, with the exception of the central tower, is pure Early English (13th century) work. On the right is seen a portion of the Chapter House, with one of its flying buttresses. The central tower, called the Tom Tower, is perhaps the finest Gothic tower in existence. The upper portion is Decorated (14th century) work. It used to be capped by a spire which was considerably higher than the Salisbury Spire, and, as the western towers also had spires, the effect of the three must have been very imposing. The earliest portion visible is the eastern transept which has Lancet windows without any tracery.



PLATE NO. IX. NORTHOLT CHURCH, MIDDLESEX. c. 1250. EE

- This little church shows windows with Geometric tracery, and 13th century buttresses. The masses of masonry built on either side of the west window are modern constructions to prevent the church from slipping down the hill. The tower and spire are of timber, which had to be re-built soon after this photograph was taken. The tracery which has almost completely perished on the exterior of the south side is the only remaining genuine 13th century tracery in Middlesex. (See Pl. XCVII.)



PLATE NO. X. EXETER CATHEDRAL, WEST FRONT. *c.* 1360-1380. D

The west front of Exeter contains the largest number of ancient statues of any English church after Wells. They are a century later than those of Wells, and lack the power and simplicity of the earlier work. Some specimens are shown in Pl. CXLVII. The screen containing the sculpture is placed right across the west front, but only rises to about double the height of the central porch. The great west window has late Geometric tracery. It is much wider in proportion to its height than earlier work. Unfortunately this west front has suffered at the hands of restorers, but a good deal of the sculpture was crumbling away, the work being more elaborate, and the stone softer than at Wells.



PLATE NO. XI. EXETER CATHEDRAL FROM THE SOUTH-EAST. *c.* 1340. D

This view is taken from the palace garden. The tower is Norman of about 1120. The rest of the exterior seen from this point is Decorated work which was in course of building from 1280 to 1350. The pinnacles and flying buttresses which support the vault should be specially noticed. The general effect is long and low in comparison with French architecture. The Norman towers are transeptal, an arrangement that is not usual.

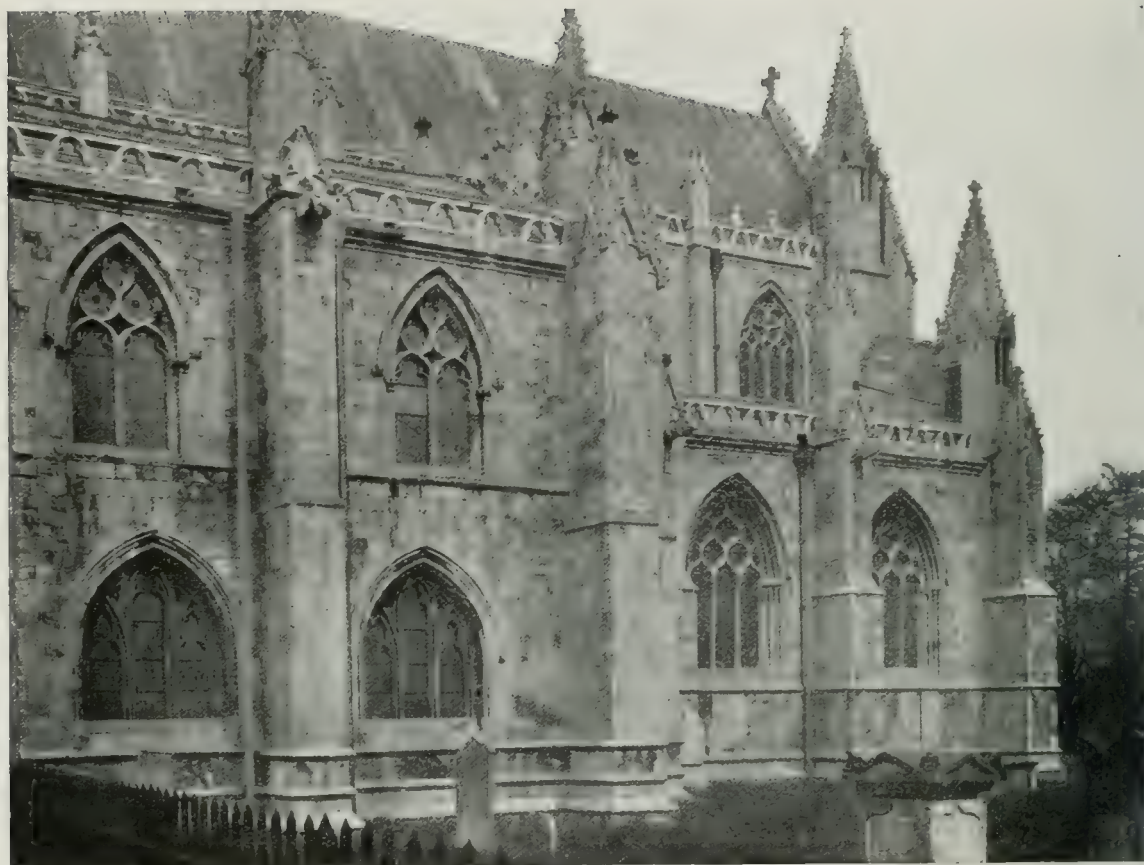


PLATE No. XII. SELBY ABBEY, YORKS. SOUTH SIDE OF CHOIR. *c.* 1300-1340. D

The choir of Selby is a good specimen of the solid Yorkshire 14th century Decorated architecture. The two lower windows on the right have Reticulated or Network tracery. The tracery of some of the other windows is Flamboyant (flame-like), rather than Foliated. The heavy pinnacled buttresses, with crocketed gables and spirelets, and the open parapets with wave-moulding filling and little figures seated on the top, are typical features.



PLATE No. XIII. SPARSHOLT CHURCH, BERKS. EXTERIOR CHANCEL. *c.* 1330. D

This is a characteristic exterior of the 14th century Decorated style. The wave-moulding of the parapet is typical of the style, also the Reticulated tracery of the windows, and the corner buttress set diagonally.



PLATE NO. XIV. CURRY RIVEL CHURCH, SOMERSET. c. 1400 (?). P

This is a good example of west country Perpendicular Gothic. The tracery of the windows gives the impression of solidity and strength, which is increased by the transoms. The porch is also simple and solid. The parapet, the coping of which is continued down the sides of the embrasures as well as on the top of the battlements is characteristic. The string-course over the windows, below the parapet, has grotesque gargoyles at intervals. The leaving of the stones rough up to the height of the springing of the window-arches, above which they are smoothed, also adds to the solidity of the effect which contrasts with the light and aspiring character of the Perpendicular work further east.



PLATE No. XV. SOUTHWOLD CHURCH, SUFFOLK. c. 1470. P

This fine church is one of a type of which there are many examples in the eastern counties, and especially in Norfolk and Suffolk. The large scale upon which they are built sometimes astonishes visitors to the small villages which they adorn, and indicates that when the churches were built the inhabitants were more numerous. The fact is that the industries which once supported these localities have died out but these churches remain monuments of the piety and wealth of industrial magnates. Some of them are churches originally attached to trade guilds. The 15th century Perpendicular style is here fully developed. The windows show tracery with perpendicular lines running up to the tops. The windows are large and close together, giving in the clearstory the effect of a wall of glass. The buttresses are ornamented with flint-work tracery. The tower is lofty and well-proportioned.

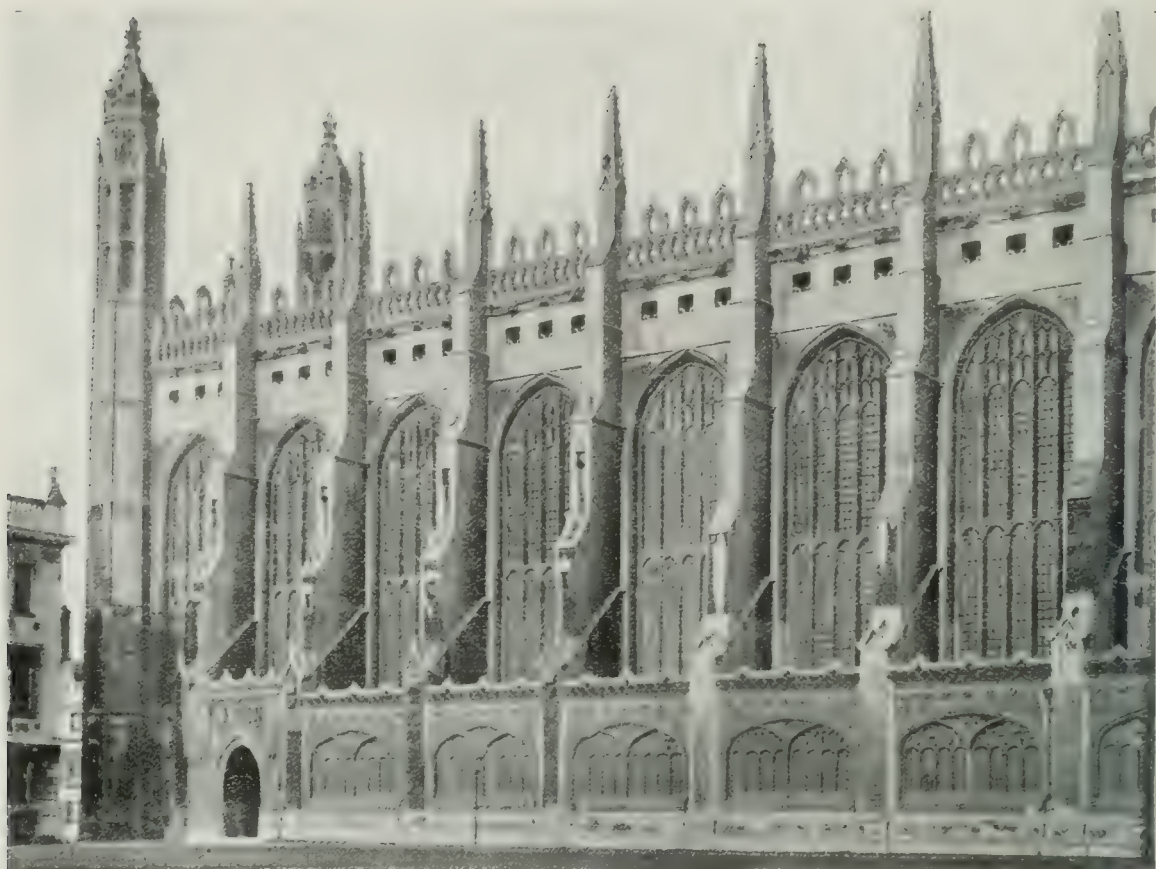


PLATE No. XVI. KING'S COLLEGE CHAPEL, CAMBRIDGE. SOUTH EXTERIOR. *c.* 1480. P

One of our finest examples of Tudor architecture. The tracery of the windows, the great buttresses supporting the fan-tracery vault, the open parapets and pinnacles are all characteristic of the style, while the caps of the corner turrets indicate the commencement of Renaissance influence. These buttresses are not ordinary flying buttresses over the aisles, but are solid right down to the ground with the exception of quite small doorways from chapel to chapel, the aisles being cut up into separate chapels, divided from one another by the buttresses. The vault they support, seen in Pl. LX, is one of the largest and most impressive in the country.



PLATE No. XVII. STRATFORD-ON-AVON, WARWICK, GRAMMAR SCHOOL. c. 1417

This is the school in which Shakespeare is reputed to have received his early education. The tower is that of the chapel attached to the Guild of the Holy Cross, a body partly religious, partly charitable, which helped to maintain the Grammar School.

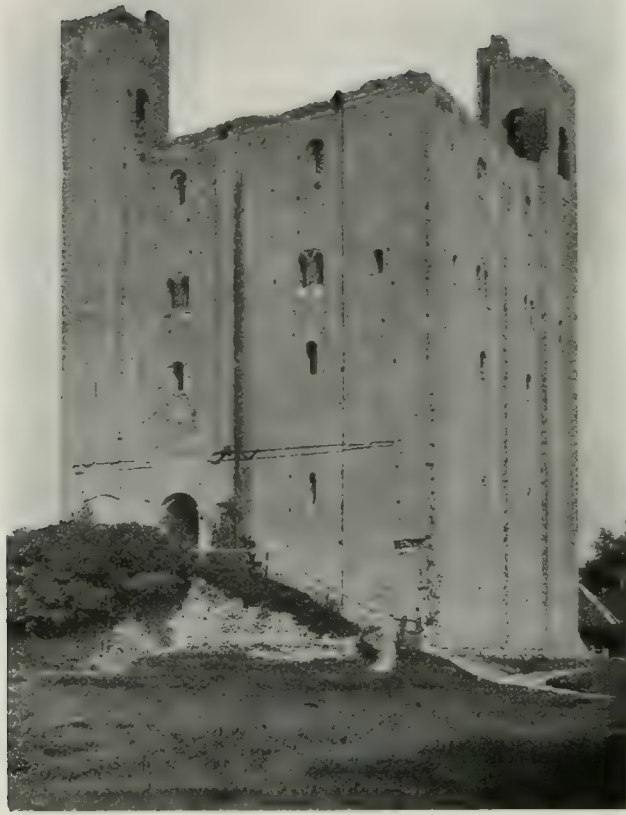


PLATE No. XVIII. CASTLE HEDINGHAM, ESSEX. *c.* 1130. N

This is perhaps the most perfect Norman keep in the country. Unfortunately since this photograph was taken, the interior has been burnt out. The solid masonry, flat pilaster buttresses, small round-headed windows, and general appearance are characteristic. The interior is seen in Pl. LXVII.



PLATE No. XIX. KENILWORTH CASTLE, WARWICKSHIRE. THE NORMAN KEEP. *c.* 1150. N

This is a larger and somewhat later keep than that of Castle Hedingham. It is only a shell, and has been more altered by the insertion of several square-headed and mullioned windows. Otherwise it has similar features.



PLATE No. XX. THE DEANERY, WINCHESTER. c. 1260. **EE** AND LATER

The Deanery at Winchester contains a good deal of 13th and 15th century work, but it has been added to from time to time, and some modern sash-windows look very much out of keeping. The surroundings, and the Cathedral in the background, make this a very pleasing and picturesque group. This illustration shows the mixed styles of many English exteriors, the pointed arches of the Deanery are 13th century work, the windows above belong to the 14th and 16th centuries. The tower of the Cathedral is Norman, but the big window in the transept has Perpendicular (15th century) tracery inserted.



PLATE NO. XXI. EARLS BARTON CHURCH, NORTHANTS. LATE 10TH CENTURY. S

This tower is generally regarded as the principal monument of Saxon architecture in the country. It shows many of the characteristic features of Saxon work. The quoins are built of long and short work. There are pilaster strips vertical, horizontal and curved into arches, also arranged in lozenge patterns. This is called carpentering-work from its resemblance to wood-work. The heads of the windows are either round or triangular. The window-heads in the lowest stage are segmental and cut out of one stone. The belfry has numerous turned balusters. The brick parapet and battlements are modern.



PLATE NO. XXII. BISHOPSTONE CHURCH, SUSSEX. S AND N

This church, which is near Seaford, is an originally Saxon church, remodelled in Norman times. The foundations and much of the masonry are probably Saxon. The porch is Saxon and a good instance of the kind of porch which, when placed on both north and south, produced our native development of a cruciform plan. It is distinct from the continental basilican transeptal plan. One of its features—to be observed in many English cruciform churches—is its lower roof than that of the nave. In this case a Norman doorway has been inserted. The porch on a larger scale is seen in Pl. LXVIII. The tower is Norman. It is recessed in stages and there are no buttresses, being of the same general shape as the Saxon Earls Barton tower (Pl. XXI).



PLATE No. XXIII. BURY ST EDMUNDS, SUFFOLK. GATE TOWER. *c.* 1125. N

This gateway is early Norman work. The ornament is shallow and, according to Rickman, worked with a pick, except the rich doorway (Pl. CIX) which is later. The composition is simple and solid. Instead of buttresses the corners are thickened, that on the left containing a staircase. The features may be compared with those of Southwell (Pl. III).



PLATE No. XXIV. TEWKESBURY ABBEY, GLOS. TOWER. *c.* 1120. N

With the exception of the parapet and pinnacles, this tower is genuine Norman work. It is a good specimen of the central tower of a great church. The gabled lines of the original nave roof are seen between the lower windows. This is a not uncommon feature where flatter leaded roofs have been substituted for the high-pitched Norman or Early English roofs.

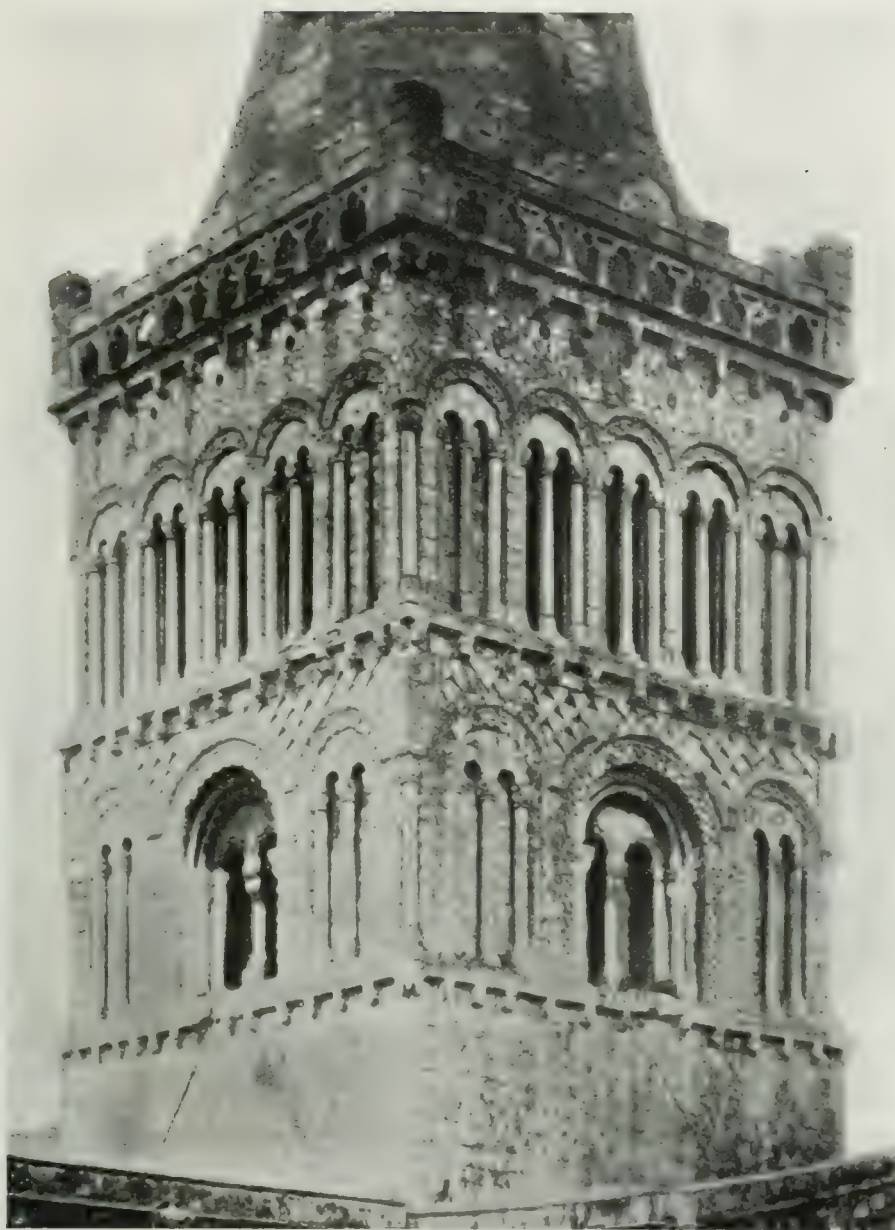


PLATE No. XXV. CASTOR CHURCH, NEAR PETERBOROUGH. TOWER. c. 1125. N

As the Tewkesbury tower represents Norman church central towers on a great scale, so Castor tower may be taken to represent these towers on a parish church scale. It is a very ornate specimen, being covered with arcading and hatched ornament. As at Tewkesbury, the parapet is a later addition, as is also the spire.

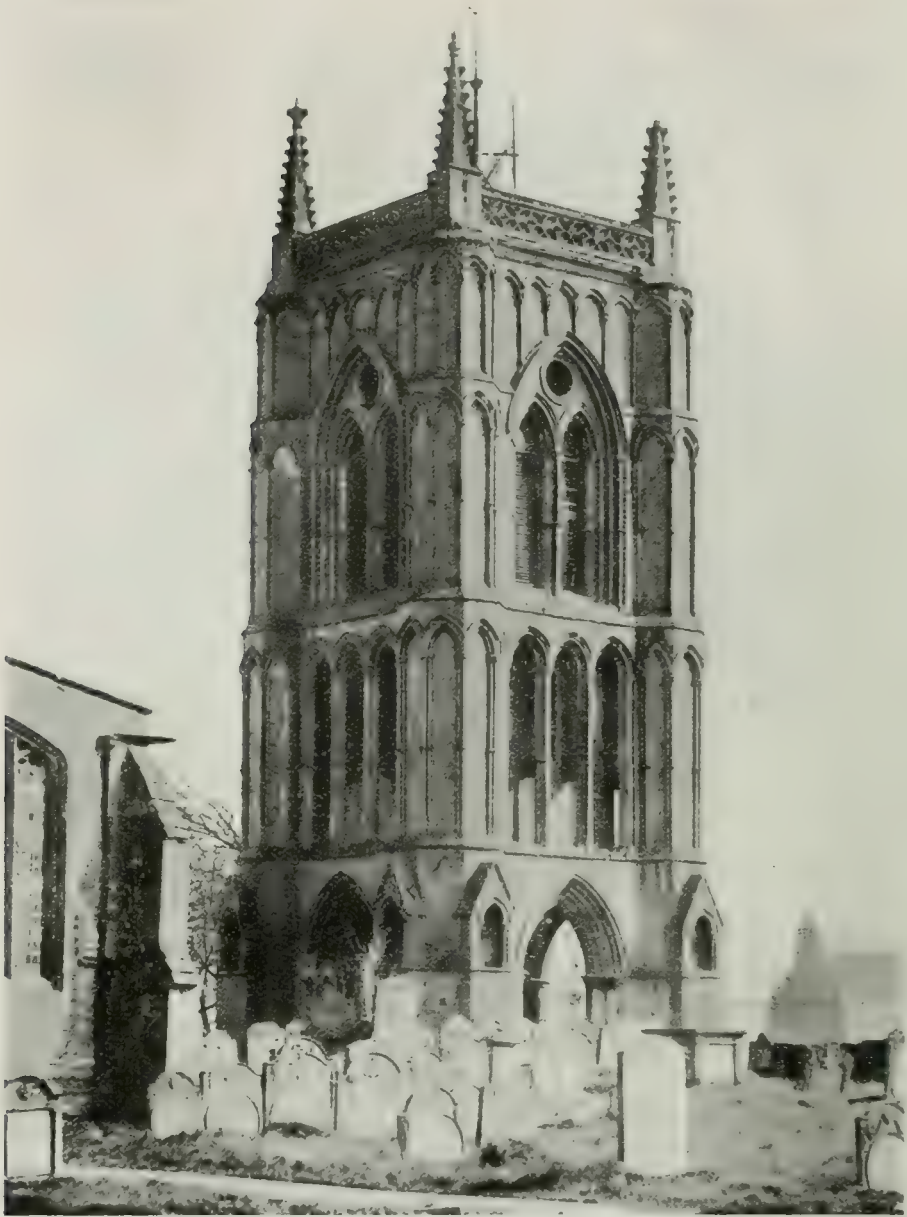


PLATE No. XXVI. WEST WALTON, NORFOLK. CAMPANILE. *c.* 1220. EE

This magnificent Early English tower stands quite apart from the church. The ground floor is open and a staircase within gave access to the first floor which served as a refuge to the villagers in case of floods. Every feature is worth study, especially the arcading, parapet and pinnacles. The belfry has large windows, moulded and shafted, containing two tall lancets under a containing arch, the tympanum being pierced with a circular opening. The first floor is lighted by three lofty lancets on each face, the arcading being continuous round the buttresses on the three upper storeys. The ground floor has four deeply recessed and moulded doorways, and the buttresses are ornamented with niches which presumably contained statues.



PLATE No. XXVII. PETERBOROUGH CATHEDRAL. TOWERS AND SPIRES. c. 1220. EE

Peterborough Cathedral west front is noted for its group of towers, spires and pinnacles. The clearstory windows of the nave are round-headed Norman, but, above that stage, all the work is Early English 13th century, except the spires and some of the pinnacles which belong to the 14th century.

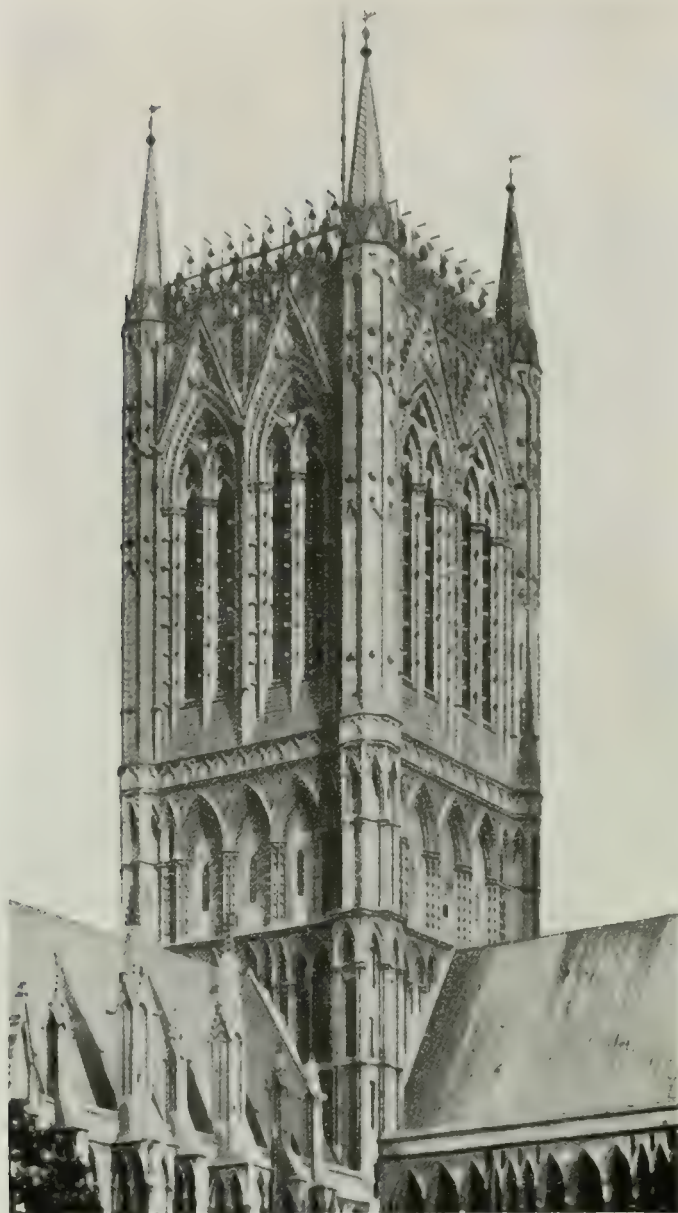


PLATE NO. XXVIII. LINCOLN CATHEDRAL. CENTRAL TOWER. *c.* 1310. D

This tower, commonly called the Tom Tower, is one of the finest Gothic towers in existence. It is on a great scale, being big enough to contain within its interior the famous Bell Harry Tower of Canterbury. Originally it was capped with a lofty spire. The features are of the Decorated 14th century style above the level of the string-course below the belfry windows. Up to that level it is 13th century work. The electric lights above the battlements were placed temporarily for the coronation of King Edward VII.



PLATE NO. XXIX. SALISBURY CATHEDRAL. TOWER AND SPIRE. c. 1320. D

The belfry and spire of Salisbury Cathedral are unique among the architectural glories of the English cathedrals. The beautiful surroundings add greatly to the impression produced by its lovely proportions and soaring height. The rich 14th century ornamentation of the belfry contrasts with the simple and rather severe beauty of the Lancet work below. The flying buttresses which support the vault are a feature of the exterior of the transept. The pinnacles which crown the tower and carry the eye over the change from the upright lines of the tower to the slope of the spire, are effective. The height of the spire is 404 feet.



PLATE No. XXX. CANTERBURY CATHEDRAL. CENTRAL TOWER. *c.* 1500. P

The famous Bell Harry Tower at Canterbury is the finest specimen of a Perpendicular tower. It is richly ornamented and so proportioned as to give a surprising effect of reaching upwards into infinity. This photograph was taken before the recent surface repairs. It is still sometimes called the Angel Steeple, as it replaces a tower crowned with a gilt angel, which was the first object that caught the eyes of pilgrims as they approached.

This splendid tower is a good illustration of the spirit of Gothic construction, in which the leading ornamented features, in this case the corner turrets and massive pinnacles, are necessary parts of the framework of the building.



PLATE No. XXXI. BOSTON CHURCH, LINCS. TOWER. *c.* 1350. P

Boston Stump, as it is commonly called, is a noted landmark for many miles round. It is a striking instance of the great size and height of many of our East Anglian Perpendicular towers, which quite dwarf the churches to which they belong. The lantern octagon at the top is no part of the original design, but was added *c.* 1500. It will be observed that the whole surface is covered with panelling.

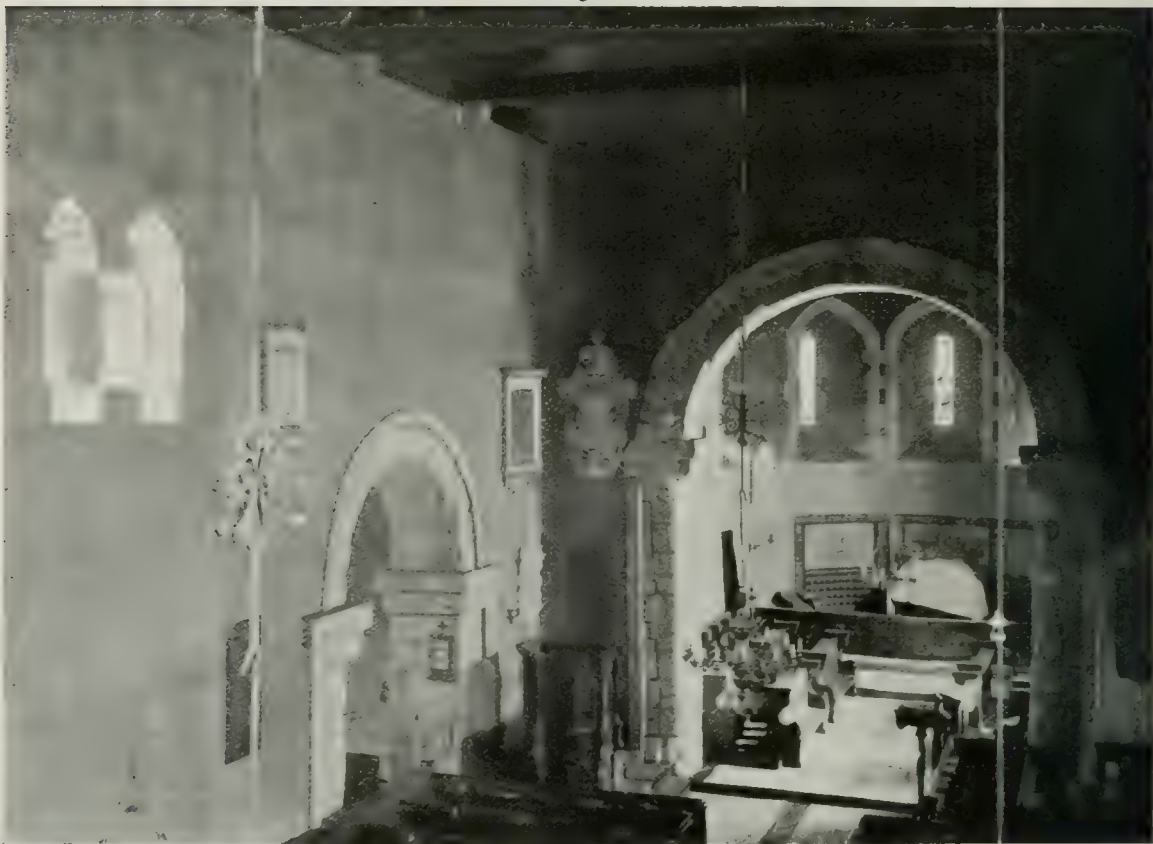


PLATE No. XXXII. WORTH CHURCH, SUSSEX. INTERIOR. 10TH CENTURY (?). S

This church is apsidal and cruciform, the nature of the transeptal porches or side chapels being indicated by the lowness of the arches opening into them. The triumphal chancel arch is on a large scale for a Saxon church. The imposts supporting the arches are of a Roman type. There are no mouldings, but a pilaster strip runs round the arches as a hood-mould and descends to the floor. The apse is modern, but built on the old foundations. The nave window is of the Saxon type—a double arch supported by a mid-wall baluster shaft, upon which rests a long stone set at right angles to the wall. This is a survival of the classical entablature, and is similar to the member which always intervenes between the capital and the arch in Byzantine architecture (called a pulvin by M. Rivoira). According to Freeman it was the rejection of these dregs of classical architecture and the adoption of the free arch which gave the impetus to Norman architecture. Unfortunately this window has been glazed, and the reflexion from the glass somewhat obscures the masonry. These mid-wall shafted windows occur frequently in towers, but, so far as I know, this is the only example left in a nave wall.



PLATE No. XXXIII. ST BENE'T'S CHURCH, CAMBRIDGE. TOWER ARCH. *c.* 1050 ? **S**

Features to be noticed:—the strange beasts sculptured above the abacus on either side; the absence of any recessing of the arch and of mouldings; the continuance of the pilaster strips on the imposts round the arch as a hood-mould; the abacus string in place of capitals; the long-and-short work on the left-hand impost.



PLATE No. XXXIV. ST ALBANS CATHEDRAL. NORTH ARCADE OF NAVE. *c.* 1090. N

This portion of St Albans Cathedral represents the severest type of Norman architecture as introduced into England at the Conquest. There are no mouldings or pillars. The round arches are recessed into three shallow orders with a broad soffit, and a plain abacus string is the only emphasis given to the springing of the arches. The piers are very massive, and between each arch is an internal pilaster buttress. The triforium is even plainer, being altogether without relief of any kind. (The modern pulpit is an eye-sore.) The great piers were probably utilised to divide the bays into separate chapels, and altars were placed against the east of each bay, the wall above forming a reredos upon which sacred subjects were painted. Some of these paintings are in fair preservation, and are seen in the photograph. That these paintings were regarded in the 13th century with reverence is indicated by the remarkable manner in which the one nearest was allowed to remain when the Early English bays were added to the west.



PLATE NO. XXXV. WALTHAM ABBEY, ESSEX. *c.* 1100. N

Waltham Abbey was built by Harold, and he was buried here after the Battle of Hastings. The choir was the only portion built before the Conquest, and that has been demolished. The nave, which still stands, was a continuance of the church westwards and is one of our earliest Norman buildings. It is especially interesting as showing Saxon influence in the grooving of the column and scalloping of the capitals as a continuance rather than a resumption such as we find in 12th century work, when Saxon masons began to re-assert their taste. The three storeys are here well illustrated:—the main arcade, triforium, and clearstory. (See App. iii.) The triforium seems to have been prepared for inner arches which were never completed. The flat painted wooden ceiling is a restoration on the original lines.



PLATE NO. XXXVI. WINCHESTER CATHEDRAL. NORTH TRANSEPT. *c.* 1085. **N**

This is one of the earliest portions of Winchester Cathedral. The architecture is of a severe type. Some of the arches are horse-shoed. The capital and abacus of the round pillar are unusually simple. The masonry is wide-jointed. Over the aisle is a groined vault.



PLATE NO. XXXVII. DURHAM CATHEDRAL. NORTH NAVE ARCADE. c. 1120. N

Durham Cathedral is generally regarded as our grandest Norman cathedral. The interior is most impressive. The arches are supported by alternate clustered piers and great round pillars. The grooving of these pillars is probably derived from Waltham or associated with Waltham, which in early times was attached to the bishopric of Durham. The arches are recessed and moulded, and ornamented with zigzag.



PLATE NO. XXXVIII. NORWICH CATHEDRAL. SOUTH AISLE. *c.* 1120. N

The conspicuous feature here is the great round pillar, spirally grooved. There is another like it on the north side. This method of grooving is not common. It occurs also at Waltham, Durham, Lindisfarne, Dunfermline and in the crypt of York (see Pl. XXXV and XXXVII). The bay of the vault is the simplest form of quadripartite groined vault without ribs, supported on transverse ribs. The panelling over two of the transverse arches is late Perpendicular work belonging to Bishop Nix's chantry.



PLATE NO. XXXIX. CRYPT OF CANTERBURY CATHEDRAL. c. 1100. N

The vault is plain quadripartite groining (see App. i) supported on transverse arches. The capitals are of the cushion type, but many of them have been sculptured later in situ. The rings are for lamps.



PLATE NO. XL. PETERBOROUGH CATHEDRAL. SOUTH AISLE OF NAVE. *c.* 1160. N

In the early Norman churches in this country it was not customary to vault the nave, but the wide spaces of the nave and choir were given a flat timber ceiling, as at Waltham (Pl. XXXV). The aisles were, however, customarily vaulted, the first stage being the unribbed quadripartite groined vault, but of these we have few, if any specimens. The aisle of Norwich Cathedral (Pl. XXXVIII) shows the next stage, in which each bay or compartment of four unribbed groined partitions is supported on transverse ribs. The third stage is shown here where the groins are all ribbed. The main-arcade arches, not visible in this photograph, are semi-circular; the transverse ribs are either stilted, or horse-shoed; and the diagonal ribs are segmental. This arrangement is necessitated by the varying span if the top is to be kept level. The clumsiness of this scheme was obviated later by the use of pointed arches. (See App. i.)



PLATE NO. XLI. NORWICH CATHEDRAL. INTERIOR OF CHOIR.
c. 1100 AND 1480. N AND P

Norwich Cathedral possesses the finest Norman apse in England. The main arcade of the choir, but fortunately not of the apse, has been Perpendicularised, and a lofty clearstory and lierne vault (see App. i) added in the 15th century. The clustered columns of the lofty Norman tower-arch are a conspicuous feature in the foreground. Recent alterations have taken away the old floor levels, but remains of the chair of the 11th century bishop, sitting as Abbot of the Monastery are still in position, half way up the apsidal arcade in its centre.



PLATE NO. XLII. FOUNTAINS ABBEY, YORKS. TRANSEPTAL CHAPELS. *c.* 1150. N t

Fountains Abbey is the principal early Cistercian building in the country. These transeptal chapels are pure Burgundian Cistercian style, with pointed barrel-vaults, and abacus strings without shafts or capitals.



PLATE NO. XLIII. FOUNTAINS ABBEY, YORKS. NAVE ARCADE. c. 1150. N t

The Cistercians were cosmopolitan ascetic puritans. They allowed no superfluous ornament, but approved plain sound construction. Consequently their buildings are models of pure Gothic of a severe type. The nave of Fountains is a good example. The vault over the aisle, of which only the transverse arches remain, was a series of pointed barrel-vaults at right-angles to the nave.



PLATE No. XLIV. MINSTER CHURCH, THANET. INTERIOR. 1160 AND 1180. N AND EE

Minster Church has a late Norman nave of a light and graceful character though without mouldings, and a pure lancet Early English chancel. The chancel vault is similar in plan to that of Peterborough aisle (Pl. XL), but much lighter, and built with pointed transverse arches. The broad unstepped soffits of the nave arches are exceptional in such late work. The capitals are mostly scalloped.



PLATE NO. XLV. CANTERBURY CATHEDRAL. CHOIR AND TRINITY CHAPEL. c. 1180. N t

The historical associations of Canterbury, and its architectural history are of surpassing interest, especially as the monk Gervase has left a contemporary record. A conspicuous feature is the curvature of the plan, which makes the arcades better seen than if the walls were straight. This curvature results from a ground plan which is part of the history of the building in order to preserve two ancient towers which flanked Lanfranc's apse. Trinity Chapel which is behind the reredos contained the famous shrine of St Thomas of Canterbury (Archbishop Thomas Becket). Beyond the apse of Trinity Chapel are seen the windows of the corona, which now contains the chair of St Augustine. The canopy of the Archbishop's throne is seen on the right. The arches are some of them round and some obtusely pointed. The capitals are sculptured in the French Corinthian style. The abaci and most of the shafts are of Purbeck marble. The vaults are sexpartite, with a boss where the diagonal ribs meet. The diagonal ribs are semi-circular while the transverse ribs are pointed. A reference to the history of the building will be found in Appendix iv.



PLATE No. XLVI. WINCHESTER CATHEDRAL. SOUTH AISLE OF RETROCHOIR.

c. 1200. EE

The beautiful Early English work in this part of the Cathedral is attributed to Bishop de Lucy (1189 to 1204). This photograph was taken before the subsidence which necessitated the re-building of a good deal of the simple and beautiful quadripartite vault. The windows are lancets placed in pairs, each pair being separated internally by tall thin Purbeck marble shafts with moulded caps supporting the curtain arches. A deeply-moulded wall-arcade, trefoil-headed, ornaments the walls under the windows, and over it is a row of quatrefoiled panels. On the left is seen the rich screen of Beaufort's Chantry Chapel (d. 1447). The window is that of Bishop Langton's Chapel and is Perpendicular in character.



PLATE NO. XLVII. LINCOLN CATHEDRAL. INTERIOR FROM S.W. c. 1240. EE

Lincoln Cathedral has been described as the lightest and one of the most scientifically constructed buildings in Christendom. All that is here seen belongs to the 13th century, but there are three distinct stages. The earliest is St Hugh's Choir beyond the organ, and the smallness of its windows is indicated by the darkness of the vault. The nave, which is in the foreground, comes next, while the Angel Choir at the extreme east end is latest and flooded with light from large windows filled with Geometric tracery. The ground plan is given in Appendix iii. The shafts of the columns are of Purbeck marble, and the capitals are all beautifully sculptured with foliage of the type called stiff-leaf. The vault of the nave shows a considerable advance on that of Canterbury Choir. There are longitudinal and transverse ridge-ribs with intermediate ribs. Bosses are placed at the intersections.



PLATE NO. XLVIII. SOUTHWARK CATHEDRAL. CHOIR ARCADE. *c.* 1220. EE

All the mouldings and other architectural features are characteristic of 13th century Early English work. The triforium, which consists of a quadruple arcade, is enriched with dog-tooth ornament. The capitals are all moulded, not sculptured. A leading feature is the triple vaulting shafts which descend to the ground level, and are so conspicuous as to suggest that the main arch of each bay is that of the clearstory, those below being sub-arches. A similar arrangement is more completely carried out at Oxford, Dunstable, and (partially) at Romsey, but in those cases the main arch appears to be that of the triforium.



PLATE NO. XLIX. SOUTHWARK CATHEDRAL. RETROCHOIR. *c.* 1220. EE

The vault of this retrochoir is very beautiful, and is an early specimen of the palm-like spreading of ribs. The capitals have 13th century mouldings. The partition between the retrochoir and the choir, *i.e.*, the back of the reredos is panelled with 14th century tracery, as indicated by the ogee curves.



PLATE NO. L. PERSHORE ABBEY, WORC. INTERIOR OF CHOIR. *c.* 1245. EE

This church has no triforium. The capitals are sculptured with stiff-leaf foliage. The east bays on both sides converge, thus forming a modified apse. The grouping of the shafts and mouldings suggests the coming Decorated development (see Pl. LVI).



PLATE NO. LI. FOUNTAINS ABBEY, YORKS. CHAPEL OF THE NINE ALTARS. *c.* 1240. **EE**

This is a Cistercian building, and therefore without elaborate ornament or sculpture, but singularly beautiful in its chaste simplicity. This kind of architecture relies for its charm entirely on good masonry and beauty of form. The windows are plain lancets. The capitals are moulded, not sculptured; but the walls under the windows are ornamented with a beautifully moulded and shafted wall-arcade. The shafts have disappeared from the octagonal pier and responds of the arches which cross the eastern transept—the chapel of the nine altars—but their capitals and portions of the rings with which they were banded remain. The great east window is a Perpendicular insertion.

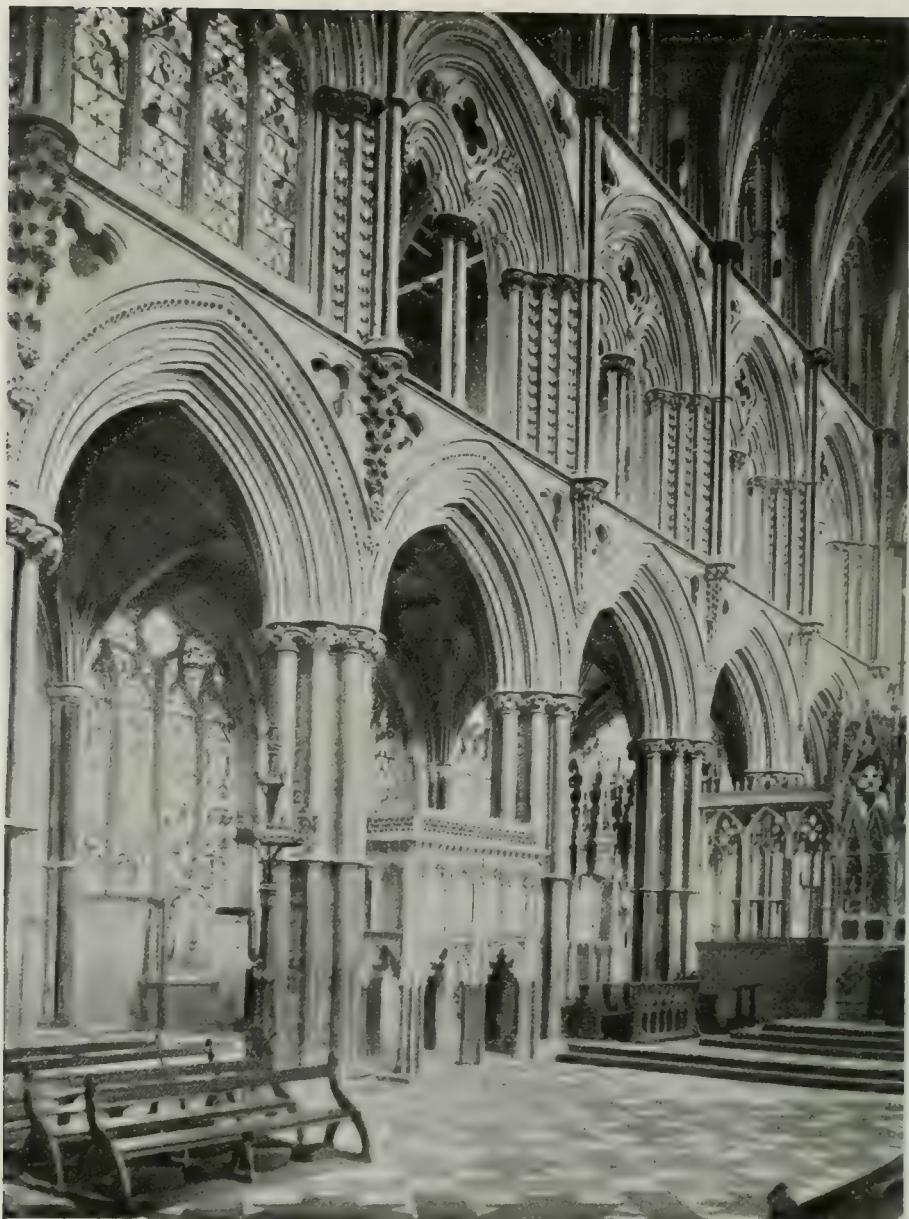


PLATE No. LII. ELY CATHEDRAL. CHOIR AND PRESBYTERY. c. 1240. EE

The east end of Ely is fine Early English throughout, and so are all the details visible in this photograph. The Purbeck marble corbels which support the vaulting shafts are beautifully sculptured, as are the capitals. The mouldings, which are enriched with one row of dog-tooth, show the orders or recessing of the arches, each order rising from its own capital, and supported by a detached marble shaft. The somewhat later date of the nearer corbels is expressed by their elaboration as compared with those to the east.



PLATE No. LIII. IVINGHOE CHURCH, BUCKS.

This church is a good specimen of a 13th century parish church, which seems remarkably large and distinguished for so insignificant a village. Here, as in many other places, the church throws light on the history of the neighbourhood, which was once a much more important place. The Manor of Ivinghoe was granted by Edward the Confessor to the See of Winchester, and it remained a possession of that See until 1551. These facts afford some explanation of the existence of a church containing so much beautiful work in so small a village. It is generally described as a Decorated building, and it contains a good deal of Decorated tracery in its windows. The tower arches have a Decorated appearance, but the capitals of the nave columns have distinctly stiff-leaf foliage of the 13th century. The arches above them have concaved chamfers—a sign of rather late 13th century work. The east window is Perpendicular.



PLATE NO. LIV. LINCOLN CATHEDRAL. N.E. CORNER OF ANGEL CHOIR. *c.* 1270. EE

The triforium and clearstory are here seen from the floor level. Although the details can be seen more clearly from the triforium level, the general effect is finer from below, and they were designed to be seen from below.

The triforium and clearstory as seen from the triforium level are shown in Pl. XCIX. The name Angel Choir is given on account of the sculptured angels in the spandrels of the triforium. Two of them are shown in Pl. CXLII (see also Fig. 56).

The course of masonic experiment is indicated in the piers being clustered in place of the detached shafts of the nave (Pl. XLVII). The next stage is seen in the diagonal planning of Exeter (Pl. LVI).



PLATE NO. LV. ST ALBANS CATHEDRAL. SOUTH ARCADE OF NAVE.
c. 1230 AND c. 1300. **EE** AND **D**

The bays on this side of the Norman pilaster are 13th century Early English, those beyond it are 14th century Decorated work. The roof is not original, but replaces a flat Norman ceiling. The dark hangings behind the organ were temporary.

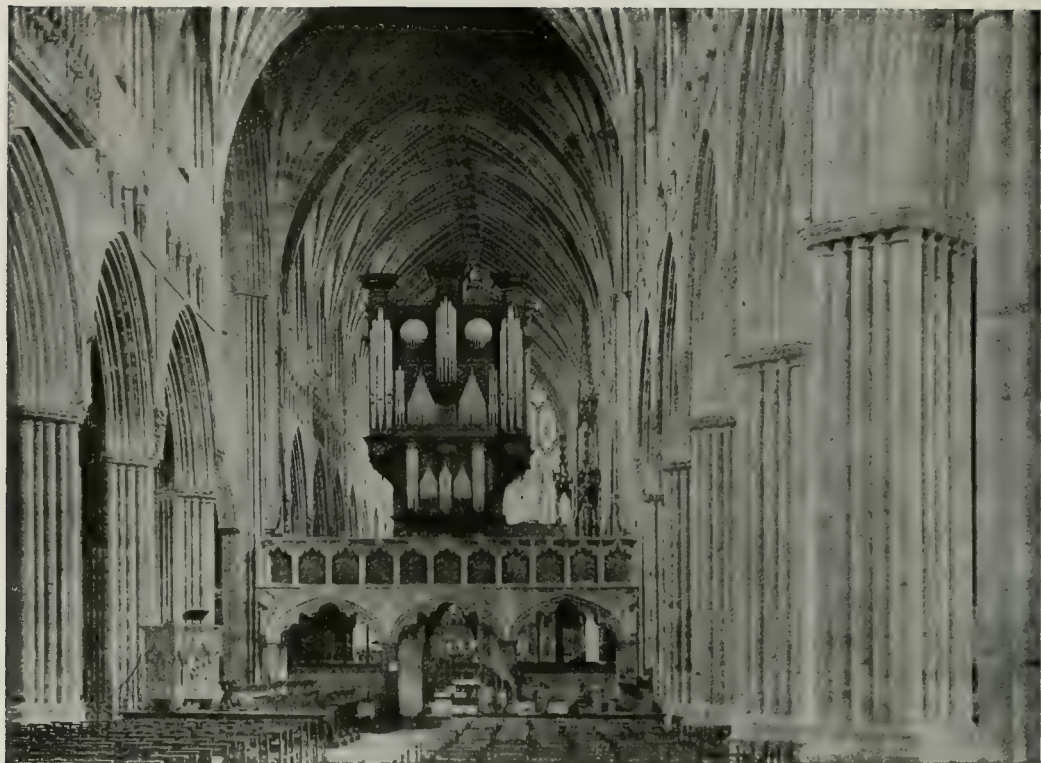


PLATE NO. LVI. EXETER CATHEDRAL. INTERIOR. 1280-1369. D

Exeter Cathedral is our most complete specimen of a Decorated interior. All the work here seen is Decorated except the east window and the organ. Although the work was going on for 70 or 80 years, the original design appears to have been carried out without any alteration. The general effect is that of quiet refinement without the bold contrasts of Early English. A leading feature of the style is the straight bevel of the profile of the piers and arches in place of the recessed orders of the preceding styles. The capitals are moulded—not sculptured, but the vaulting shafts are supported by richly carved corbels. The vault is by some considered the most beautiful Gothic vault ever constructed. The way in which the numerous ribs rise in palm-like branches from the capitals of the vaulting shafts is very graceful. The shafted piers are set diagonally.



PLATE NO. LVII. YORK CATHEDRAL. NAVE, LOOKING WEST. 1291-1355. D

York nave is Decorated work of a slightly later character than that of Exeter. Here the capitals are carved with foliage instead of being moulded. The west wall has an elaborate series of wall-arcades. The great west window shares with the east window of Carlisle the distinction of being one of the two largest and most magnificent pieces of Flowing Decorated tracery in the country. The vault is of wood, the ribs starting from stone springers. It is a restoration, the original having been burnt in 1840. The nave is on a vast scale.



PLATE NO. LVIII. WELLS CATHEDRAL. RETROCHOIR. *c.* 1330. D

This portion of Wells Cathedral is a beautiful example of a Decorated interior. It is not lofty, being a vestibule connecting the choir with the Lady Chapel. The pillars are clustered groups with Purbeck shafts. The palm-like spreading of the vaulting is particularly well exhibited here. The small close-fitting capitals, the liernes (see Vaulting, App. i), the bosses, the mouldings, the Reticulated tracery of the windows are all in keeping with the style. The light and graceful canopy of the tomb of Bishop Drovensford (d. 1329) adds much to the remarkable beauty of the architecture.



PLATE NO. LIX. WINCHESTER CATHEDRAL. SOUTH SIDE OF NAVE.
N TRANSFORMED TO P

The nave of Winchester consists of a core of Norman masonry altered and transformed by Bishop William of Wykeham (1366-1404) from Norman to Perpendicular. The Norman walls contained three storeys, all of equal height. An original Norman cushion capital remains on the nearest pier to the right of the photograph, and shows the height of the Norman arcade which was only two-thirds of that of the existing Perpendicular arches. The Norman core helps to give greater solidity and dignity than is found in purely Perpendicular work. (See App. iv.)



PLATE NO. LX. KING'S COLLEGE CHAPEL, CAMBRIDGE. 1446-1545. P

This is one of the best known, largest and most impressive interiors of the Perpendicular period. Being a Royal foundation, the masonry and sculpture is of a high class. The fan-tracery vault (see App. i) is justly famous. This type of vault requires that every stone shall be accurately cut to fit into its position. The three storeys no longer appear nor any columns or arcades. Capitals of shafts, where they occur, are reduced to very small proportions. The whole wall space of each bay is entirely occupied by a great window, and the vault is supported by great buttresses at right-angles to the walls. (See Pl. XVI.) The organ screen and loft is late work of a Renaissance character. The organ case with the angels on its summits harmonises well with the building.



PLATE No. LXI. LAVENHAM CHURCH, SUFFOLK. INTERIOR. c. 1450. P

In the 15th and 16th centuries there was great prosperity in various localities, both in the eastern counties and in Devon and Somerset. The wealthy wool-staplers or manufacturers delighted in spending their accumulations on magnificent churches, often in connexion with particular guilds or trades. Lavenham Church in Suffolk is a good instance of this practice. It is lofty and well-proportioned, and the walls are covered with carved panelling. The clearstory is composed of large windows, two in each bay, while the aisle windows are also spacious and flood the interior with light. The columns are set diagonally and only the four corner shafts have capitals, the other mouldings running continuously into the arches. The bases also are typical of the style.



PLATE NO. LXII. ST GEORGE'S CHAPEL, WINDSOR CASTLE. CANOPIES OF STALLS.
c. 1530. P

The art of wood-carving reached its most elaborate development after stone-carving had been almost abandoned. The only remains of Norman wood-work that we possess are perhaps those forming a simple balustrade at Compton Church, Surrey. There are some remains of Early English wood-carving on misericords at Christchurch, Exeter and Wells, and some wooden canopy work at Peterborough; but some of the earliest elaborate wooden sculptures are those of the stalls at Winchester which date from the 14th century. The art continued to progress through the 15th century, and the screens of Devon and Somerset show graceful and very rich work of the 15th and 16th centuries. The canopies of the stalls of the Knights of the Garter at Windsor are exceptionally magnificent, and form with the banners that surmount them and the fan-tracery above one of the most splendid interiors in the country.



PLATE NO. LXIII. WYMONDHAM CHURCH, NORFOLK. HAMMER-BEAM ROOF. c. 1450. P

Wymondham Church has a Norman main arcade and triforium, but its Norman clearstory was replaced in the 15th century by a lofty Perpendicular clearstory and a timber roof of the kind called "Hammer-beam." The principal roofing shafts rest on stone grotesque corbels and support brackets the top horizontal members of which are the hammer-beams. These are solid beams bearing on the wall and attached to the ends of the rafters externally while internally they carry arches of timber which support the rafters midway. The projecting ends of the hammer-beams are carved into angels with folded wings. The walls and arches seen below are Norman.



PLATE NO. LXIV. MARCH CHURCH, CAMBS. HAMMER-BEAM ROOF. *c.* 1450. P

The timber roof at March Church is far more elaborate than that at Wymondham. The shafts supporting the hammer-beams are enriched with images and canopies over them, while the open-work brackets which are in three tiers, each projecting beyond the tier below, are terminated with angels with outspread wings, of which there must be over a hundred decorating the roof. The iron rods are modern.



PLATE No. LXV. HATFIELD HOUSE, HERTS.
ROOF OF BANQUETING HALL OF THE OLD ROYAL PALACE. *c.* 1496. P

When this photograph was taken the hall was used as a stable, and the tops of the stall-divisions are seen below. This roof and such roofs as those of Eltham Palace and Westminster Hall show that there was no distinction between ecclesiastical and palatial architecture.



PLATE No. LXVI. THE DIVINITY SCHOOL, OXFORD. *c.* 1450. P

This is a late but good instance of the application of fan-tracery vaulting with pendants and rich sculpture to buildings other than churches. Details of the panelling and vault sculptures may be seen in Pl. CXLIX. (See App. i.)



PLATE No. LXVII. CASTLE HEDINGHAM, ESSEX. INTERIOR. c. 1130. N

This castle was, until the recent fire, the most perfect Norman domestic interior left to us. Most ancient castles are so ruinous that few distinctive features remain. Here, however, are (or *were* when the photograph was taken) shafted windows and doorways with zigzag ornament over the arches, also a fireplace, portion of which is seen to the right of the illustration, shafted and with zigzag on the arch, and a chimney in the thickness of the wall. The walls are many feet thick and contain passages and chambers or cupboards. The dark entrance is seen to a chamber in which Queen Maud is said to have breathed her last. More likely her body may have reposed there after death, for separate bedrooms were unknown in Norman times or until much later.



PLATE No. LXVIII. BISHOPSTONE CHURCH PORCH, SUSSEX. 10TH CENTURY (?). S

This porch is Saxon. Long-and-short work is seen in its quoin stones, and a Saxon sun-dial is over the doorway. The doorway itself is a Norman insertion. The height of the porch and its general shape and position suggest the Saxon origin of a cruciform plan. (See the remarks on the porch of Bradford-on-Avon Church, Pl. I.)



PLATE No. LXIX. COLCHESTER, TRINITY CHURCH DOORWAY. 10TH CENTURY (i). S

This doorway is built entirely of Roman tiles, and is triangular headed. Other features in the same tower are Saxon in character. The projecting layers of tiles at the top of the jambs are copied from Roman precedents, and should be compared with the tower-arch in Barnack Church, Fig. 16, also with that in St Bene't's Church, Cambridge, Pl. XXXIII.



PLATE No. LXX. DINTON CHURCH, BUCKS. TYMPANUM. *c.* 1125. N

On the lintel is a rude sculpture of St Michael opposing Satan, in the form of a huge dragon, with a cross. Above in the tympanum is a much better executed relief of two wyverns biting fruit from a tree. Underneath is the inscription:—

*Praemia pro meritis si quis despet habenda
Audiat hic praecepta sibi quæ sint retinenda¹.*

Outside is a beaded interwoven strap ornament.

¹ Whoso despairs his due rewards to reap
Let him here learn the rules that he must keep.



PLATE NO. LXXI. BARTON SEAGRAVE CHURCH, NORTHANTS. TYMPANUM. c. 1100 (?). N

This tympanum has strange shallow carvings of monstrous animals, and a human bearded head mixed up with various diaper patterns.



PLATE NO. LXXII. ST MARGARET'S-AT-CLIFFE, NEAR DOVER. *c.* 1100 (?). N

This is an unusual form of Norman doorway. There is no tympanum, the doors filling the arched space. The inner order of the arch is squared, the faces of the voussoirs being ornamented with very shallow carving which has become almost obliterated. The outer order has a key pattern and billet bordered by a guilloche pattern. Outside this is a row of circular panels filled with filigree work and faces. At the head there appear to have been three standing figures. The whole is enclosed in a gable, outlined with double billet, and headed with a trefoil. The triangle at the apex is ornamented with lozenge-shaped hatched ornament.

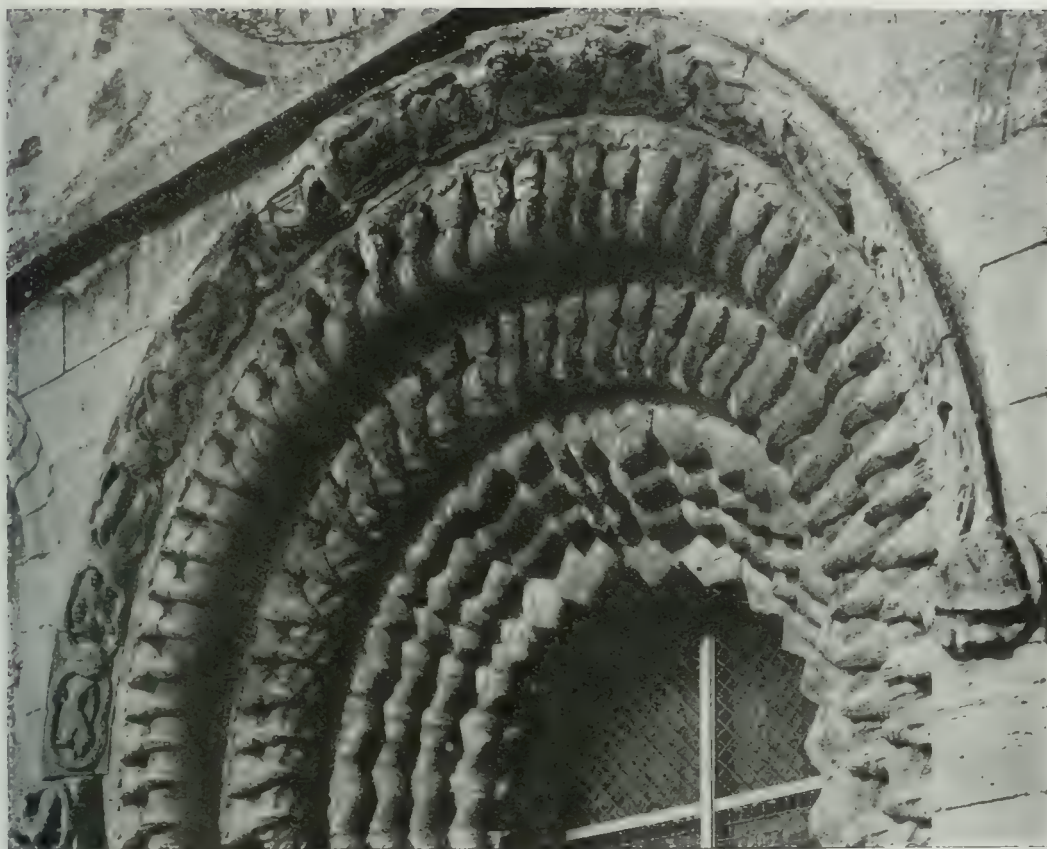


PLATE NO. LXXIII. IFFLEY CHURCH, NEAR OXFORD. WEST DOORWAY. *c.* 1160. N

This little church is a good example of rich late Norman architecture. The west doorway is deeply recessed with several rows of zigzag on the inmost order, on the next and the outer order are numerous beak-heads, and on the dripstone the signs of the zodiac and of the months. The irregularity of the inner rims of zigzag is very noticeable and indicative of rough handicraft without measurement.



PLATE NO. LXXIV. STEWKLEY CHURCH, BUCKS. WEST DOORWAY. *c.* 1160. N

Stewkley Church has been sometimes called a sister church to Iffley. The west doorway is triple. The arches are zigzagged, the inner shafts have spiral ornament. The tympanum is divided into halves by a wedge-shaped key-stone which may have supported a lamp or an image.



PLATE NO. LXXV. MALMESBURY ABBEY, WILTS. c. 1160. N

This remarkable porch has no tympanum on the outer doorway, but contains one on the inner doorway, and a semi-circular panel of groups of the apostles and angels on either side (see Pl. CXXXVIII). The orders of the outer doorway are rounded and ornamented alternately with bands of scroll work or patterns and medallions containing groups of bas-reliefs. The subjects are a series of scenes from the Old and New Testaments.



PLATE NO. LXXVI. BARFREESTON CHURCH, KENT. c. 1170. N

This tympanum is one of the best in the country. In the centre is the figure of Christ seated in a vesica supported by angels and surrounded by interlacing foliage, the whorls of which contain various devices, including the heads of a king and a queen, faces, animals and leaves. The central figure holds a book in his left hand, and the right is raised in blessing. The inmost order of the arch is rounded and delicately carved with various ornaments. Next to this is a series of medallions of grotesque animals playing on instruments, with a bishop on the key-stone. Outside this is a flat row of medallions containing the signs of the zodiac and of the months, and this is bordered by a richly carved dripstone. The capitals have sculptures of knights tilting, of a lion springing, and other subjects.



PLATE NO. LXXVII. ROCHESTER CATHEDRAL. WEST DOORWAY. *c.* 1150 TO 1180. N

This is—or was when the photograph was taken, and before recent restorations—the principal example of its kind in this country. The very elaborate ornamentation—much weather-worn—resembles work at Poitiers more than anything else of English origin. On the shafts are figures of a king and a queen, reminding us of those at Chartres (Pl. LXXVII A). They used to be called Henry I and Matilda, but the opinion now is that they are meant for Solomon and the Queen of Sheba. The tympanum, which is apparently an insertion perhaps 20 or 30 years later than the rest of the doorway, contains a dignified figure of Christ in a vesica supported by angels, and the signs of the evangelists—the angel, lion, ox and eagle—fill the remaining spaces. On the lintel are the seated figures of the apostles. As the sculpture is so weather-worn a photograph of the central west doorway of Chartres Cathedral is appended, which shows the subjects more clearly (Pl. LXXVII A).



PLATE No. LXXVII A. CHARTRES CATHEDRAL. CENTRAL WEST DOORWAY. *c.* 1150

This French illustration is inserted to throw more light on the weather-worn sculptures of the Rochester doorway. Here the figure of Our Lord in a vesica and the signs of the evangelists, also the apostles on the lintel, are clearer. The figures on the shafts are also much better preserved.



PLATE No. LXXVIII. WEST WALTON CHURCH, NORFOLK. PORCH. *c.* 1220. EE

This is a remarkably fine 13th century porch. The external turrets appear to be genuine throughout with their arcading and plain octagonal pinnacles. The doorway is shafted and moulded and ornamented with dog-tooth. The capitals of the outer doorway are moulded, those of the inner doorway are sculptured with stiff-leaf foliage. The stepped gable (a Flemish feature), may have been altered at a later period. The windows to right and left are later insertions, and the roof of the church must originally have been of a higher pitch.



PLATE No. LXXIX. UFFINGTON CHURCH, BERKS. NORTH TRANSEPT DOORWAY.

c. 1220. EE

Uffington Church is one of the most perfect examples of unrestored 13th century architecture in the country. It is throughout very simple and dignified. The porch represented above is a charming instance of Geometric design. The moulded quatrefoil below the gable is not a perforation, but a sunk panel.

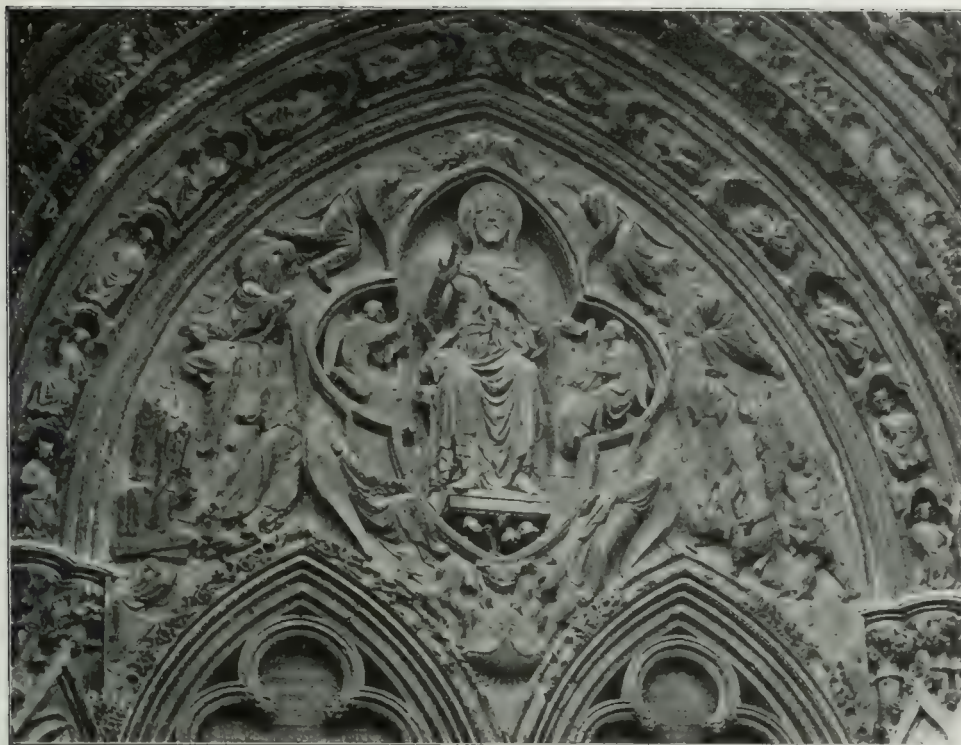


PLATE No. LXXX. LINCOLN CATHEDRAL. SOUTH DOORWAY OF ANGEL CHOIR.
c. 1270. EE

This doorway and tympanum are unique. The sculpture is as good as any in France, while the beauty of the foliage, the refinement of the mouldings, and the tasteful composition of the whole give it a charm and quality all its own. In the centre of the tympanum is a "Majesty"—Christ seated in a quatrefoiled vesica, supported by angels. His hand is raised in blessing. Unfortunately the head and hands are unsatisfactory restorations, as are also the heads of the angels with harps in the wings of the vesica. Under the feet of the central figure is the Mouth of Hell. On his right angels are conducting the redeemed to bliss, while on his left horrible devils are casting the damned into Hell's mouth. The containing arches are filled with exquisite sculpture. The inmost order contains statuettes of kings and queens, probably "Precursors" in the genealogy of Christ. They are seated in niches under canopies let into the mouldings, and not projecting as is usual in French examples. Then comes a band of lovely "stiff-leaf" foliage deeply undercut. Outside this is another series of statuettes of the Wise and Foolish Virgins set in arbours of foliage. The details of this outer sculpture will be better seen in Pl. CXXVII.



PLATE No. LXXXI. ROCHESTER CATHEDRAL. CHAPTER DOORWAY. c. 1340. D

This is one of the richest examples in the country of a Decorated 14th century doorway. The outer moulding or dripstone runs up at the head into an *Ogee* arch and finial. There are no shafts in the jambs. A broad deep hollow running round the arch is filled with figures under canopies. In the jambs stand the Church (restored) and the Synagogue. Above them the Doctors of the Church. Above these are angels, while a little nude figure under a canopy in the apex evidently represents a soul, either that of the donor or of the person to whom this doorway was built as a memorial. All the flat surfaces are ornamented with diapered designs, and the outer arch is decorated with crockets of conventional foliage. The delicate refined character of the carving indicates that church monuments and furniture were now supplied from the workshops of imagers.



PLATE NO. LXXXII. BURFORD CHURCH, OXON. PORCH. *c.* 1450 (?). P

This is a very ornate specimen of a type of porch of which several remain both in the east and west. It is panelled and niched, and some of the statues remain, though headless. There is a lofty battlemented parapet, richly panelled, with crocketed pinnacles. Inside there is a fan-tracery vault. The gable on the right contains a window with late and slight Perpendicular tracery. The tower is Norman up to the clock. It will be observed that the central pinnacle of the gable of the porch serves no purpose except that of ornament.



PLATE No. LXXXIII. KING'S COLLEGE CHAPEL, CAMBRIDGE. WEST DOOR. *c.* 1500. P

This is a very rich specimen of Tudor architecture. The roses and crowns and heraldic devices are characteristic of this period, but the introduction of naturalistic foliage in the mouldings and spandrels suggests a final effort of the Gothic masons, who had reached the ultimate stage of Perpendicular ornament, to return to nature for a fresh start. This movement, however, was destined to come to nothing, as it was overwhelmed by the invasion of Renaissance methods. Copies of this foliage are to be seen on the Houses of Parliament at Westminster.



PLATE NO. LXXXIV. SOUTHWELL MINSTER, NOTTS. SOUTH TRANSEPT WINDOWS.

c. 1130. N

After the time when narrow slits for defensive purposes were not so urgently needed and the use of glass had become general, Norman windows became, next to doorways, the chief architectural features. In good specimens, like those at Southwell, they are well proportioned, shafted, and the arches are recessed and ornamented with zigzag and cables. The whole composition of this transept is as good an example as can be found of the style. The flat buttresses, the string courses marking the internal horizontal divisions into storeys, and the round clearstory windows are all characteristic. The preceding Saxon type of window with mid-wall shaft is shown in Pl. XXXII.



PLATE No. LXXXV. ST CROSS CHURCH, WINCHESTER. NORTH TRANSEPT WINDOWS.
c. 1160. N

Some of the windows at St Cross are more elaborately ornamented on the interior than is usual with various forms of zigzag and lozenge, and with heads and wings of birds. These details are too minute to be seen in the photograph. The jambs are splayed and the sills stepped.

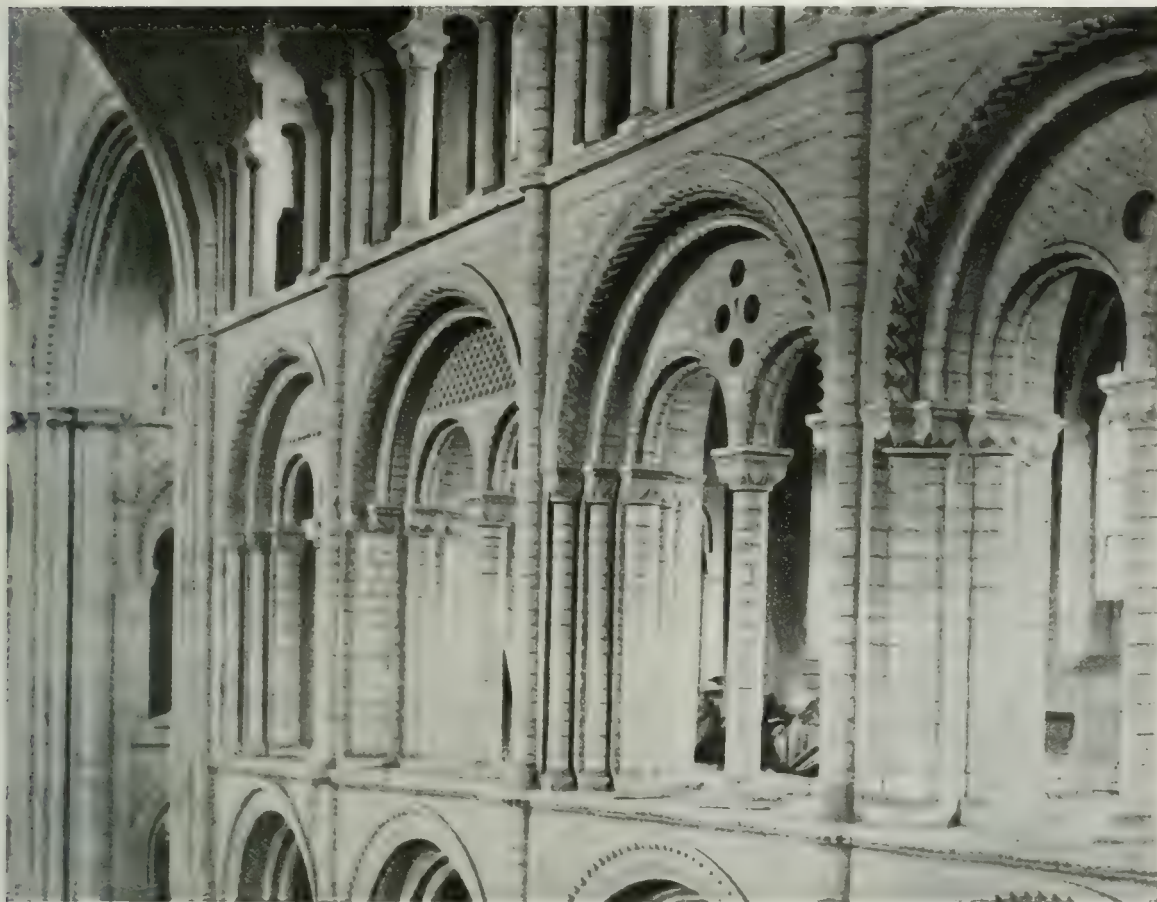


PLATE No. LXXXVI. PETERBOROUGH CATHEDRAL. TRIFORIUM. *c.* 1170. N

The arcading of the triforium of the transepts of Peterborough Cathedral follows the usual Norman form of shafted and recessed outer arches, each containing two inner arches supported by a central shaft. The tympana over these sub-arches were felt by the Norman builders to need ornamenting and various methods were adopted. Here in the further two bays the tympana have a hatched ornament. In the nearest bay, on the right, there is a round recess, not piercing the tympanum, and the rest of the surface is covered with ashlar set lozenge-wise. In the second bay from the right there are four round holes which appear to penetrate the tympanum. In somewhat later parts of the cathedral there are piercings of this sort enlarged and ornamented or cut into quatrefoils. This was the Norman embryo of plate tracery, which did not make further progress until the introduction of the pointed arch.

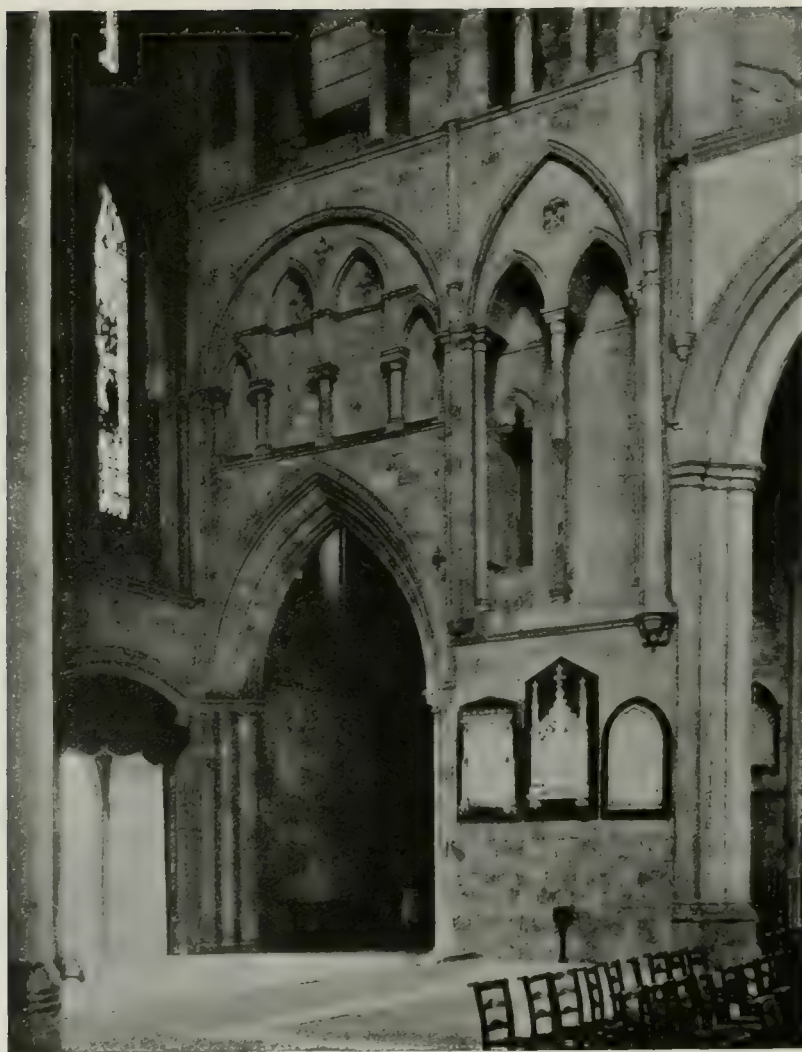


PLATE NO. LXXXVII. RIPON CATHEDRAL. NAVE WALL-ARCADE. 1170. EE

In the early pointed work of Ripon there are tall graceful recesses with an outer pointed arch containing two inner arches supported by a central shaft. The tympanum is ornamented with a recessed quatrefoil. Although this is pointed work of a light and elegant character it is only about the same date as the Peterborough triforium (Pl. LXXXVI).



PLATE NO. LXXXVIII. CHERRY HINTON CHURCH, CAMBS. LANCETS. *c.* 1220. EE

For a comparatively small parish church, Cherry Hinton possesses a remarkably fine row of lancet windows. Externally they are grouped in pairs with buttresses between each pair. Internally they show a continuous arcading, richly moulded and shafted, with trefoiled heads, every third arch being unpierced to leave room for the buttresses.

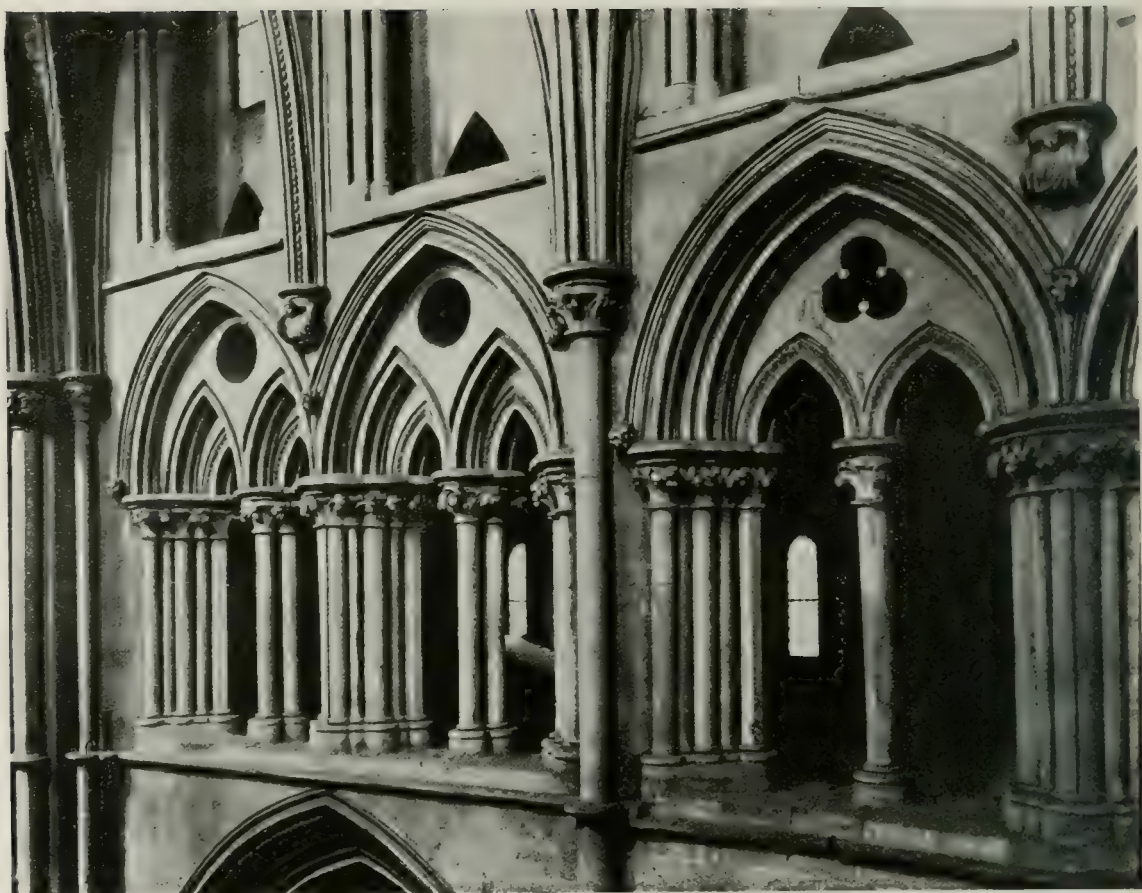


PLATE No. LXXXIX. LINCOLN CATHEDRAL. TRANSEPT TRIFORIUM. *c.* 1210. EE

In the transept triforium of Lincoln we find the same method of dealing with the tympanum which was adopted at Peterborough revived and extended. Here there are only round holes or trefoils pierced through the plate of the tympanum, but the pointing of the arches suggested further developments. In the nave of Lincoln the piercings were more numerous—several quatrefoils or circles in each tympanum.



PLATE NO. XC. YORK MINSTER. SOUTH TRANSEPT TRIFORIUM. *c.* 1230. EE

In the triforium of the York transept the containing arch is very obtuse, and the inner arches are very acute. This modifies the spaces at disposal for the treatment of the tympanum, and a very effective scheme was adopted of circular recessed panels containing recessed quatrefoils and cinquefoils with no penetrations.



PLATE No. XCI. ST NICHOLAS', KING'S LYNN, NORFOLK. WINDOW OF TOWER.
c. 1230. EE

This is a very beautiful composition. A lofty recessed and shafted archway reduces the thickness of the tower wall, and in the recessed space are inserted a pair of shafted lancets with a tympanum over them pierced with a large quatrefoil. In the ground storey there is a single small lancet, ornamented only with a plain dripstone.



PLATE No. XCII. SALISBURY CATHEDRAL. WINDOWS. c. 1240. EE

This illustration shows lancets grouped in pairs and triplets, shafted and moulded, in the upper storeys of the transept front under containing arches, the tympana being pierced with quatrefoils, thus becoming plate-tracery. The high roofs, gabled buttresses, corbel-tables, parapets and recessed horizontal string courses should be noticed, also the graceful pinnacle with its shafted arcading and tall spirelet.



PLATE NO. XCIII, SALISBURY CATHEDRAL. CLOISTERS. *c.* 1265. EE

The tracery of the cloisters at Salisbury shows the effect of combining rich mouldings with the openings in tympana, which soon led to the filling of the tympanum space with built up mouldings in geometric shapes—circles and parts of circles—in place of mere apertures in a plate. Hence arose bar tracery in place of plate tracery. At Salisbury the tracery is solid and occupies more space than the openings, and the mouldings, beautiful as they are, do not combine perfectly. The absence of glass enables the tracery to be seen to advantage.



PLATE NO. XCIV. CHETWODE PRIORY CHURCH, BUCKS. SOUTH WINDOWS. 1244. EE

This group of three lancets is particularly fine, especially as they contain the original 13th century glass. The arches are obtusely pointed and have deep mouldings. The jambs are shafted with sculptured capitals. The sills are deeply splayed.



PLATE No. XCV. WESTMINSTER ABBEY. SOUTH TRANSEPT TRIFORIUM. c. 1255. EE

The triforium of the Westminster transepts shows perfect Geometric tracery. At this period, which Ruskin calls the watershed of Gothic art, equal attention was paid to the shapes of the openings and the lines of the mouldings. The triforium having a dark background against the lean-to roof over the aisles (see the diagram Fig. 56) afforded to the builders the opportunity of displaying tracteries more effectively even than on the exterior, and soon led to their giving more attention to the lines of the bars than to the openings (see App. ii). At Westminster the balance of bars with openings leaves nothing to be desired.



PLATE No. XCVI. STONE CHURCH, KENT. *c.* 1250. EE

This illustration shows the beautiful inner tracery of a pair of grouped lancets. The tympanum is pierced with a quatrefoil and the tracery is moulded and shafted.

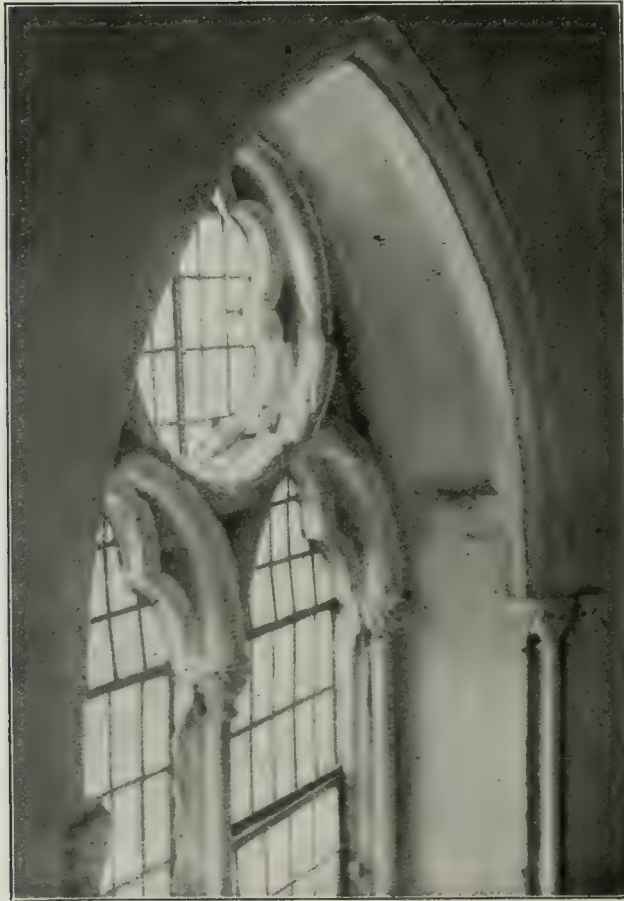


PLATE No. XCVII. NORTHOLT CHURCH, MIDDLESEX

In this little parish church there remain the only genuine 13th century windows in Middlesex. The traceries are much decayed and patched up with cement on the outside, but inside they are fairly preserved, though slightly displaced.



PLATE No. XCVIII. HEREFORD CATHEDRAL. NORTH TRANSEPT TRIFORIUM.

c. 1260. EE

The north transept at Hereford is very unusual in appearance, through the arches of the main arcade and triforium being bounded by almost straight lines. They are ornamented with dog-tooth, and the spandrels of the triforium are filled with diapers. The triforium tracery consists of three complete circles with quatrefoils inserted over three trefoil-headed sub-arches. The clearstory windows are circular the sills being steeply stepped.



PLATE No. XCIX. LINCOLN CATHEDRAL. TRIFORIUM AND CLEARSTORY OF ANGEL CHOIR. *c.* 1270. EE

The traceries of the Angel Choir are a little more advanced and lighter than those of Westminster, especially in the double-tracery of the clearstory. The sculpture of the capitals here is still of the stiff-leaf style, but of its latest type. The angels which give the name to this famous choir are among the best examples of English Gothic figure-sculpture (see Pl. CXLII). The effect of tracery against a light and a dark background¹ is seen here by contrasting the effect of the clearstory and the triforium. The recessed orders of 13th century mouldings are well seen here, also the spreading of the vaulting ribs. The effect of the double-tracery of the clearstory is less confused and more effective as seen from the floor. The absence of glass helps to show up the triforium tracery.

¹ See Fig. 56.



PLATE NO. C. SOUTHWELL CATHEDRAL. CHAPTER HOUSE. *c.* 1290. EE

The windows of the Chapter House at Southwell are good specimens of fully-developed Geometric tracery. The circles are made to fit comfortably into their position by the ingenious device of carrying an outer arch over the centre light up to the top circle, and piercing the little tympanum below with a trefoil of the shape that was much used in the Decorated period.



PLATE No. CI. EXETER CATHEDRAL. WINDOWS OF CHOIR. c. 1285. D

The windows of the choir at Exeter are filled with Geometric tracery, but their shape and character is Decorated. There is nothing left to suggest the piercing of a plate. The eye follows the lines of the mouldings rather than the shapes of the lights. In the lines of some of the clearstory windows there is a suggestion of the coming Reticulated tracery, and a hint at triangles and squares, as well as parts of circles.



PLATE No. CII. ELY CATHEDRAL. WINDOW OF CHOIR. *c.* 1330. D

In 1322 the Norman central tower of Ely fell, destroying much of the adjoining masonry. Prior Alan of Walsingham replaced the ruined portion with his well-known octagon and lantern, and, instead of restoring the 13th century traceries, he filled his triforium arches with Foliated tracery like that in the above photograph, taken from the outside of a portion of the triforium which was turned into a window, the aisle roof being lowered and flattened to go below it.

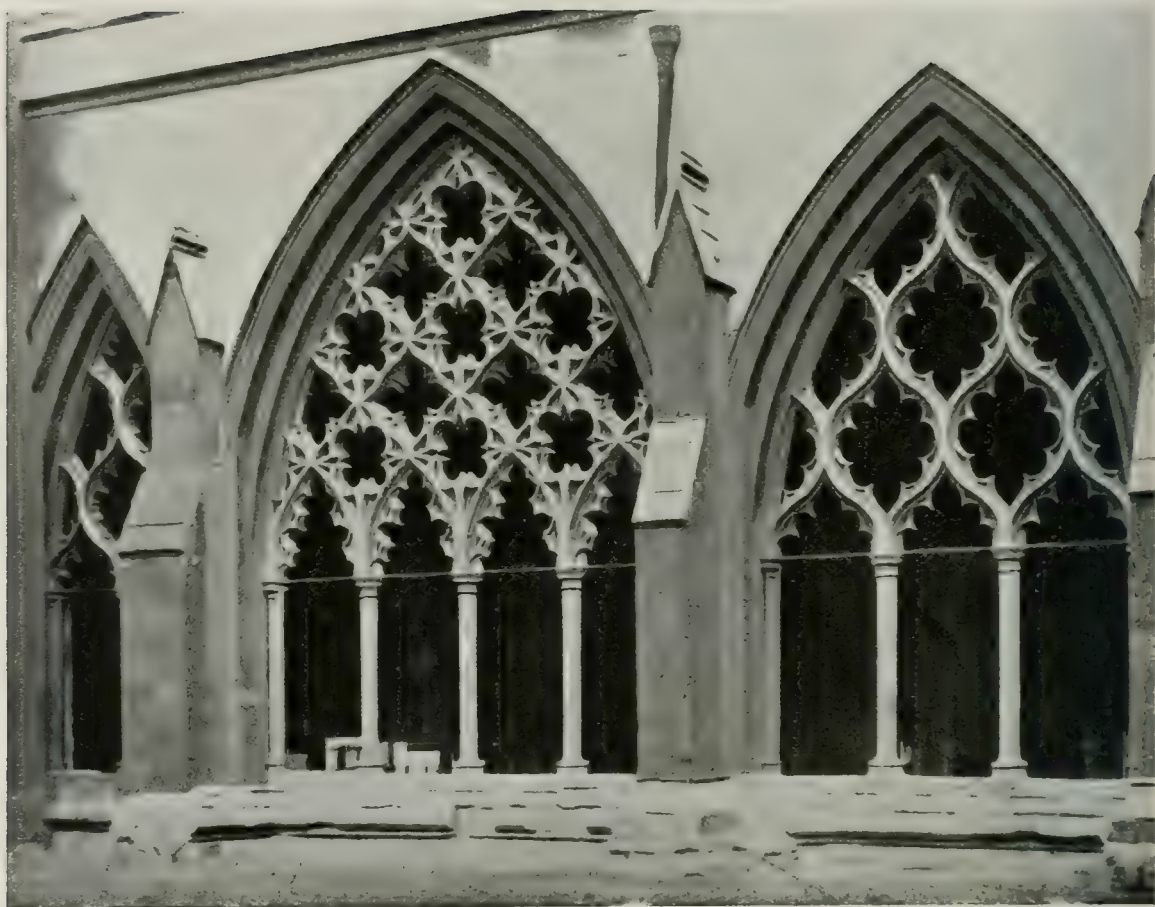


PLATE NO. CIII. WESTMINSTER ABBEY. CLOISTERS. *c.* 1350. D

The east walk of the cloisters at Westminster has traceries of a Decorated Reticulated character. The lines are thin and full of ogee curves. The bay opposite the Chapter House door is made larger than the others, and filled with very elaborate reticulations resembling lace-work in stone.



PLATE NO. CIV. CARLISLE CATHEDRAL. EAST WINDOW. c. 1350. D

The east window at Carlisle and the west window at York are our two largest and most important examples of Decorated Flowing tracery. The distinguishing feature of the Decorated 14th century style was the introduction of the ogee curve in mouldings and traceries. On the continent the use of this double curve led to the Flamboyant, or flame-like tracery, and in England to the Flowing or Foliated tracery, in which the lines of the traceries take the shapes of flames or leaves. Of this window Fergusson remarks that it is "the most beautiful design for window tracery in the world. All the parts are in such just harmony the one to the other—the whole is so constructively appropriate, and at the same time so artistically elegant—that it stands quite alone, even among the windows of its own age." The tracery is composed of 86 pieces, struck from 263 centres.



PLATE NO. CV. ST NICHOLAS', KING'S LYNN, NORFOLK. EAST WINDOW. *c.* 1375. P

The east window at St Nicholas' Church, King's Lynn, is a fine specimen of Perpendicular tracery. The ogee curve of the Decorated traceries is not a strong form, and thin lines of tracery made to wander about capriciously offended the eye as well as the sense of constructive strength. The practical and puritanic spirit of our forefathers rejected it in favour of straight lines running right up into the heads of the windows. This not only restored strength, but was in keeping with the panelling with which they covered walls and vaults, and made convenient picture frames for stained glass subjects.



PLATE NO. CVI. YORK MINSTER. EAST WINDOW. c. 1400. P

The great east window at York is the typical representative of the Perpendicular style of tracery. It is enormous, filling the whole east end, and has been described as an "acre of glass." It is full of perpendicular lines going right up to the top, and is strengthened by two transoms. Ruskin disrespectfully described this as a style that "adopts, for its leading feature, an entanglement of cross-bars and verticals, showing about as much invention or skill of design as the reticulation of the bricklayer's sieve." On the other hand Professor Willis says: "The great east window—the largest window in the kingdom that retains its original glazing—is one of the chief glories of the Minster. It is impossible to look up at it without feelings of increasing wonder and admiration." We might take this as applicable rather to the glass than to the tracery, but he adds: "In itself the design is fine and unusual." There can be no question that this tracery does lend itself to the effective display of stained glass, and the glass here is superb. The Perpendicular is our exclusively English style and is much the most common form of tracery in our village churches. It therefore has associations which endear it to those Englishmen who are better acquainted with the churches of their own country than with the picturesque Flamboyant of France or the marble traceries of Italy.

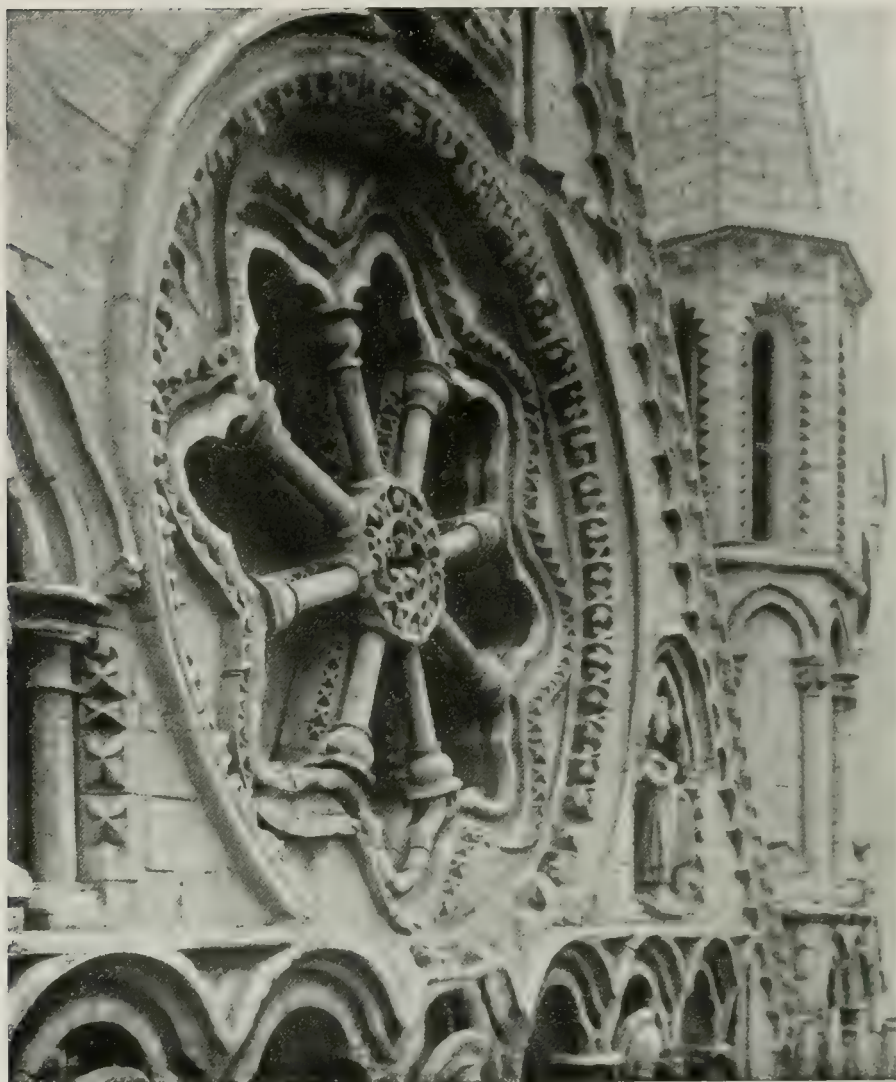


PLATE No. CVII. PETERBOROUGH CATHEDRAL. CIRCULAR WINDOWS. *c.* 1220. **EE**

There are three circular windows in the gables over the great arches of the west front of Peterborough Cathedral. They may be better described as wheel windows than rose windows; they belong to the period before tracery proper. The spokes are pillars with bases and capitals and the whole composition is derived from the triforium bent round into a circle (see App. ii). This west front is purest Early English of about 1220. The mouldings are full of dog-tooth ornament. The turret, of which a portion is seen in the photograph, is a beautiful piece of early 13th century work. This illustration is out of place chronologically, but is placed here to emphasise the fact that early wheel windows were designed altogether independently of the development of tracery, and have a different origin (see App. ii).



PLATE No. CVIII. WORCESTER CATHEDRAL. CRYPT. *c.* 1090. N

The fine crypt of Worcester supplies excellent specimens of early Norman columns or pillars, with cushion capitals. The cushion is a cube of which the four lower corners have been bevelled off thus reducing the square to a circle, and leaving the sides semi-circles. The bases spread out to touch the sides of square plinths. This illustration shows as plainly as in a diagram the various parts of a Norman pillar:—the square abacus, the cushion capital, the necking, the shaft, the base and the square plinth. (See Fig. 19.)



PLATE NO. CIX. BURY ST EDMUNDS. TOWER GATEWAY. *c.* 1130. N

This illustration shows shafted wall arcades. The capitals are plain cushions, like those of Worcester crypt (Pl. CVIII), in spite of the richness of the work. The arcade above them shows intersecting arches which some consider the western origin of pointed arches. Above these arches is a corbel-table with grotesque masks. Several other Norman features should be noticed: the zigzag string courses; the cable-mould at the edge of the gable with its head terminal; the double-billet on the outside rim of the great arch. This is not the usual billet, but a variety of it which, seen in profile, consists of semi-circles; also the ornamental semi-circles filling the spandril.



PLATE No. CX. SOMPTING ———— HEREFORD

A Triple strands and trefoils from Sompting Church, Sussex. These are probably of Saxon date. It will be observed that the trefoils are of two kinds (i) with a solid midrib, and (ii) with a hollow in place of a midrib. These are the embryo trefoils from which the Early English stiff-leaf foliage may have been developed. (See Pl. CXXI.)

B Gracefully arranged strands and trefoils, on a fragment of a Norman capital at Hereford. This is an intermediate stage between **A** and such sculpture as that at Kimpton (Pl. CXXIII). This may have been the work of a Saxon artist on a Norman capital. It is too delicate and refined for early Norman work. The hollow probably represents the front or upper surface of a leaf, and the solid midrib the back.

PLATE No. CXI. HEREFORD CATHEDRAL. CAPITALS OF NAVE. c. 1120. **N**

These capitals have interlaced beaded strands worked into various shapes, with animals and foliage. This type seems to be a copy in stone of Saxon manuscript borders, with an element of metal-work; and of wicker-work in the necking.



PLATE No. CXII. DUNSTABLE PRIORY CHURCH, BEDS. NAVE BASE. *c.* 1135. N

These bases show a considerable advance on those of Worcester crypt. They consist of three distinct members—(i) a round moulding to correspond with the necking, (ii) a concave moulding, and (iii) a large flattened round moulding spreading on to the plinth and ornamented with claws or spurs filling the corners.



PLATE NO. CXIII. CANTERBURY CATHEDRAL. WILLIAM OF SENS' BASE. 1177. N t

This is an unusually elaborate base. Although dated 1177, and therefore in the period of the Norman Transition, it is fully developed Early English in style. The base proper (the upper third) consists, as at Dunstable, of three members, but they are much more emphasized, and separated by fillets. The concave middle member is very deep and scooped out below, forming what has been called a "water-holding hollow." Between this base proper and a repetition of it in Purbeck marble in the plinth below is a white stone sub-base with festoon-shaped sculpture which is quite unique.

This base has been called a "William of Sens' base" as it is attributed by Professor Willis to the period when he was "master." (App. iv.) But it has every appearance of English workmanship, and almost looks like a later insertion.

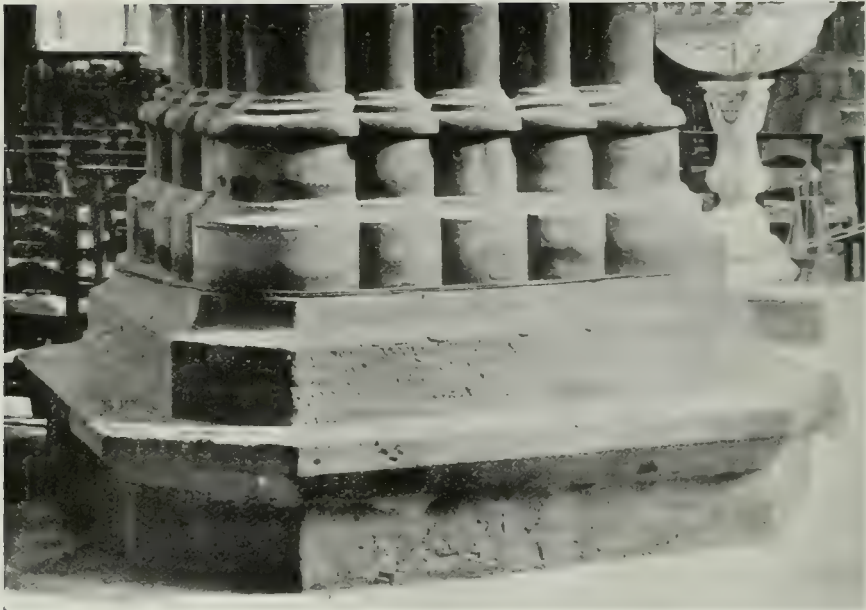


PLATE NO. CXIV. EXETER CATHEDRAL. NAVE BASE. *c.* 1320. D

Decorated bases are often stilted, i.e. raised on a high plinth. The clustered shafts, and their bases, are in line with the mouldings of the arches, which are not set back in steps, as in Early English work, but in straight bevels, the outline of each column being a square, set lozenge-wise, i.e. with the angles to the four points of the compass. A third round takes the place of the water-holding hollow, and the ogee, or double curve, concave and convex, first makes its appearance, as in the sub-bases here.

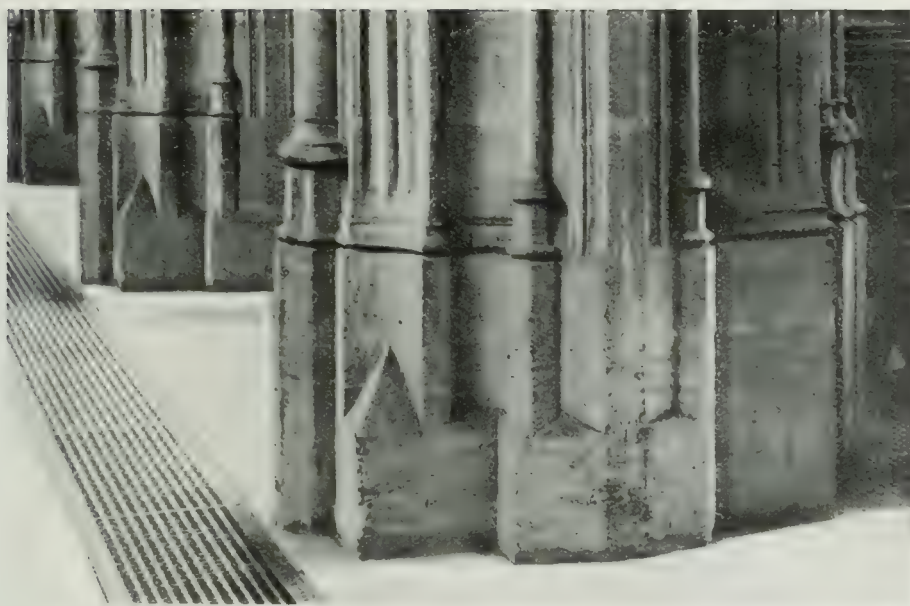


PLATE NO. CXV. ST GEORGE'S CHAPEL, WINDSOR. NAVE BASE. *c.* 1500. P

In Perpendicular columns caps and bases tend to become less important features. The mouldings of the arches are sometimes carried down the columns without a break, or capitals and bases, reduced to very small dimensions, are given only to the shafts at the angles. The plinths and sub-bases are often half an octagon. In the wide shallow hollows of the mouldings we sometimes find, as here, inner mouldings the profile of which is a double ogee.



PLATE No. CXVI. MALMESBURY ABBEY, WILTS. NAVE CAPITALS. c. 1150. N

The capitals of the great round pillars at Malmesbury are of the kind called scalloped. This seems to have been developed from the cushion capital (see Pl. CVIII) by multiplication. Instead of one semi-circle on each face, a series of semi-circles is placed round the capital and the grooves between them carried down to the necking—an arrangement that probably suggested the straight stalks of the Early English stiff-leaf foliage. Although the arches here are pointed the whole style of the work is Norman. That the pointed arch was adopted for constructional and not ornamental reasons is evidenced by the attempt to disguise the point by placing a mask on that of the dripstone. The triforium arches are round-headed and ornamented with zigzag.



PLATE NO. CXVII. ST PETER'S, NORTHAMPTON. CAPITALS. *c.* 1160. N

Sometimes Norman cushion capitals were sculptured, occasionally as an after-thought, as in the crypt at Canterbury Cathedral. But at St Peter's, Northampton, we find very elaborately carved cushion capitals, apparently as part of the original design. The sculpture is of somewhat the same type as that on the capitals of Hereford Cathedral (see Pl. CXI), and suggests an origin in the illuminated borders of early manuscripts or metal-work. Another feature at Northampton has Saxon associations—a broad band round the middle of the shaft which forcibly suggests balusters.



PLATE No. CXVIII. CANTERBURY CATHEDRAL. CAPITALS IN TRINITY CHAPEL.
c. 1180. N t

Although, at Canterbury, William the Englishman, when he succeeded William of Sens as master-mason, made several deviations from his predecessor's plan, he continued to employ the French masons to carve the capitals. This type of what has been called French Corinthian—a mixture of naturalistic foliage and classical volutes—is the last stage of an imported style, and not a step in the development of English sculpture. The Canterbury monks were conservative, not progressive (see App. iv).



PLATE NO. CXIX. CHICHESTER CATHEDRAL. DETACHED SHAFTS AND CAPITALS
OF RETROCHOIR. c. 1190. N t

The character of this work is again a mixture of French and English. Instead of attached shafts there are here clusters of entirely detached shafts separated by spaces of some inches from the central or main shaft. Each detached shaft has its own capital and base, and the proportions of capitals and shafts are uniform, the necking of the large central shaft coming far below those of the detached smaller shafts. The foliage consists of small detached crockets. The abaci are square. The crocketed capitals, their proportions, and square abaci are French features. The bases have the water-holding hollow (see Pl. CXIII). The shafts are of Purbeck marble.



PLATE NO. CXX. NEW SHOREHAM CHURCH, SUSSEX. c. 1180. N t

In Sussex French influence is seen more than in other parts of the country further from France. The foliage sculpture on the capitals at New Shoreham shows a mixture of English and French motives. The little separate bunches of foliage resemble those on many of the crocketed capitals in the north of France, while the stalks rising from the neckings pioneer the Early English stiff-leaf foliage. The arches here are all pointed and the orders or steps of the recessings are plainly indicated in the mouldings. The ornament round the interior of the outer arches is like that at Rochester and Poitiers.



PLATE No. CXXI. BLEDLOW CHURCH, BUCKS. CAPITAL. *c.* 1190. EE

This capital, though not beautiful, is exceedingly interesting. The sculpture consists of a row of rather clumsy trefoils with stalks rising from the necking. The trefoils are alternately (i) hollowed out in the central lobe, and (ii) with a solid midrib apparently pressing into the lobe. This is most likely intended to represent alternately the (i) front or top surface, and (ii) the back or lower surface of a leaf. In Pl. CX embryo trefoils are shown from the Saxon Church at Sompting in which these two types occur. It will be seen that, when the Early English stiff-leaf foliage was developed, the solid midrib continued in the Lincoln type, and the hollow in the Wells type. It must not be supposed that this is more than a rough and ready local distinction. Both types occur at Wells and probably at Lincoln, but the midrib is more prevalent in the east, while the hollow, though rarer, is chiefly to be found in the west. Bledlow is on the high road from east to west.



PLATE NO. CXXII. HARROW CHURCH, MIDDLESEX. *c.* 1200. EE

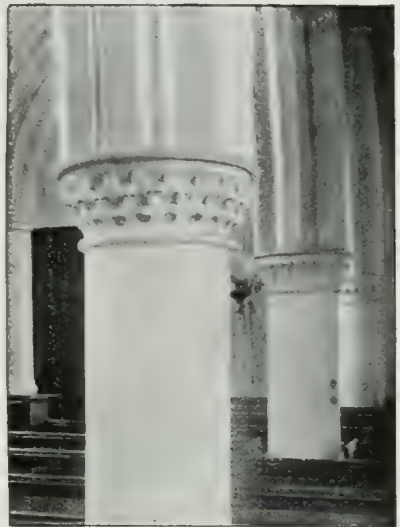
In Harrow Church the arches are of two orders with the edges chamfered off (see Fig. 40B) completed with a hood-mould. The columns of the nave are cylindrical drums, the responds of the south transept aisle arch, shown above, being semi-octagonal. The capitals are moulded, and have a deeply undercut hollow below the abacus, corresponding to the water-holding hollow of the base. The south wall of the nave shown to the left is battered (see Gloss.) on the interior up to a height of about ten feet.



A



B



C

PLATE No. CXXIII. KIMPTON AND KING'S WALDEN CHURCHES, HERTS.
CAPITALS. *c.* 1200. EE

The masons employed at St Albans probably sculptured most of the capitals in the neighbouring churches including Kimpton and King's Walden. At King's Walden (C) there is a capital with a double row of simple trefoils with the solid midrib, and at Kimpton (A and B) we find capitals with grouped trefoils, sometimes with extra lobes added, also with the solid midrib. In both churches these capitals are side by side with capitals of a Norman, or Romanesque, type with scallops and other features associated with Norman work. We see here the last of the Norman and the first of the Early English types being executed contemporaneously. The capitals at Kimpton are beautiful and interesting, being experimental in the new style, and showing how rapidly it developed. The clunch stone of the district lent itself to this type of work.



PLATE No. CXXIV. PERSHORE ABBEY, WORC. CAPITALS. c. 1230. EE

The Early English stiff-leaf foliage, though a strict convention, admits of great variety of treatment. At Pershore the sprays curl over making a wavy wreath round the capitals.



PLATE No. CXXV. WORCESTER CATHEDRAL. CHOIR CAPITALS. c. 1240. EE

At Worcester the curling sprays form a graceful overhanging series of chaplets, with, here and there, the head of an animal introduced.



PLATE NO. CXXVI. STONE CHURCH, KENT. WALL ARCADE. *c.* 1260. EE

At Stone Church, in Kent, there is some of the most beautiful Early English stiff-leaf foliage to be seen anywhere. There is reason to believe that it was executed by the same masons that carved the transept triforium foliage spandrels in Westminster Abbey. The work is of the same character and equally good. The foliage is of the Lincoln type and is most gracefully arranged to fill the spandrels. The mouldings, too, are vigorous and refined, the whole composition and execution being worthy of the royal masons of the 13th century.

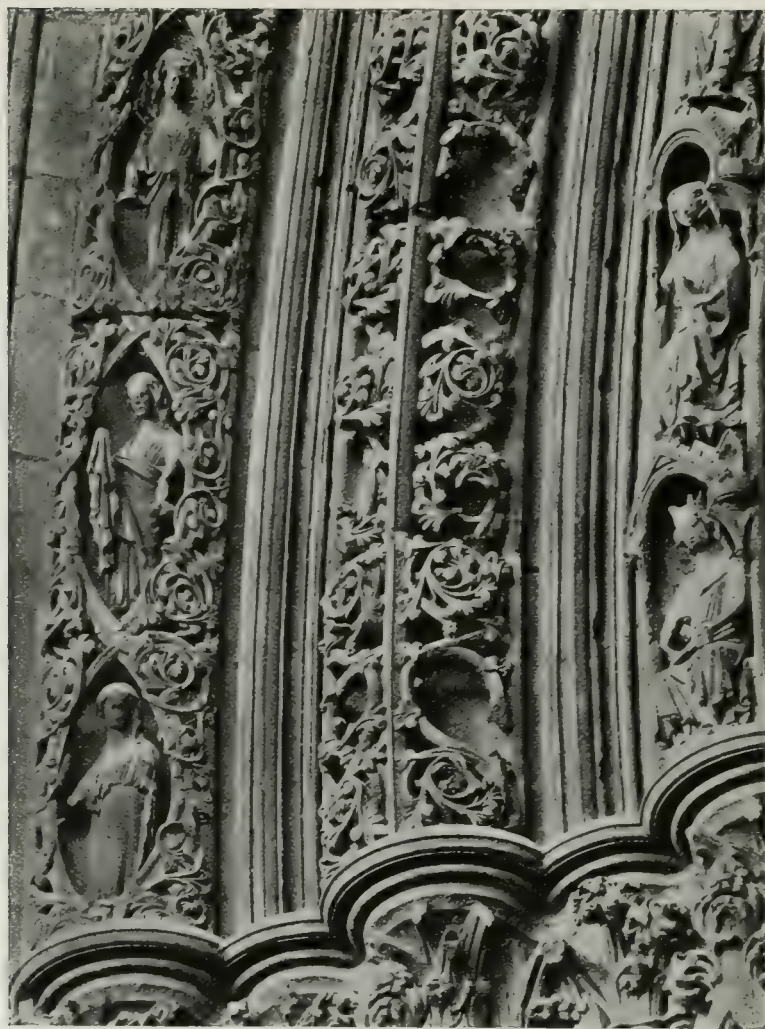


PLATE No. CXXVII. LINCOLN CATHEDRAL. SCULPTURE OF ARCHES OF
JUDGMENT PORCH. *c.* 1270. EE

The Judgment Porch, which is the south entrance into the Angel Choir at Lincoln, is, without question, the most perfect and beautiful porch in the country. Although small in comparison with the French masterpieces, its general design and the refinement of its sculpture rank it as unsurpassed of its kind in all Gothic art. The tympanum which these arches contain has the representation of the Last Judgment (see Pl. LXXX). Two of the bands of sculpture contain statuettes, the inner one of seated queens and ladies (on this side) and the outer one of the foolish virgins, the wise being on the other side. These statuettes, which are very beautiful, are, in the inner band, placed under recessed canopies, instead of projecting as in most French examples. They thus give the proper effect of architectural sculpture as being part of the building and not stuck on. But a still more beautiful effect is produced by the virgins of the outer band being made to look out from bowers of exquisite foliage. Between these two bands is one of deeply undercut foliage arranged in graceful curves. The porch is flanked by some of the finest statues we have, unfortunately headless.



PLATE No. CXXVIII. LINCOLN CATHEDRAL. NORTH CHOIR AISLE DOORWAY.

c. 1270. EE

This doorway contains some of the richest late Early English foliage. The typical dog-tooth ornament and conventional roses form the minor decorations. The capitals, bosses, and principal arch-moulding are covered with very beautiful and graceful foliage of the stiff-leaf type, but treated with a freedom which indicates that the masons were beginning to feel their way to further developments. The work is deeply under-cut. The mouldings are deeply hollowed, but their profiles and grouping are leading up to the succeeding style.



PLATE No. CXXIX. SOUTHWELL MINSTER, NOTTS. CAPITAL IN CHAPTER HOUSE.

c. 1290. EE t

When, in the course of progress and development of a living art, a style or convention has reached its extreme limits, the artists no longer find within it scope for ambition and ingenuity. In such event there is a tendency to turn away from design to the facts of nature, and adopt a naturalistic type. This is what happened when stiff-leaf had reached its utmost development in the Angel Choir at Lincoln. The masons who carved the capitals of the wall-arcade in the Chapter House at Southwell adopted a method of exact imitation of natural leaves, copying the stalks and veins and even suggesting the hairs. The effect is as though bunches of leaves had been picked and stuck on to the capitals and been petrified. The backs of the leaves are mostly represented. The work is so well done that it is justly admired, but it must be admitted that the design is inferior to that of the Early English which preceded it or the Decorated which followed. It is inferior as unsuitable to stone-work, and the leafage has the appearance of being fastened on to the capital instead of forming part of it. It is applied ornament as distinct from architectural.



PLATE NO. CXXX. TEWKESBURY ABBEY, GLOS. CANOPIED TOMB. *c.* 1330. D

The canopied tomb at Tewkesbury exhibits several characteristics of Decorated 14th century sculpture. The ball-flower ornament with which the hollows of the mouldings are enriched is as typical of Decorated work as the dog-tooth is of Early English, or the zigzag of Norman. The apex of the arch is curved outwards and elongated to a massive finial, or bunch of foliage surmounting it. This shape of arch is called an *Ogee*. It does not occur in Gothic work until this period, but it now becomes very frequent in door heads, canopies, and the profile of mouldings. The crockets or leaves crawling up on the outside of the arch are also characteristic of the style, as are the crocketed gables and pinnacles of the supports on either side. The foils of the inner arch are of a kind that now became common.

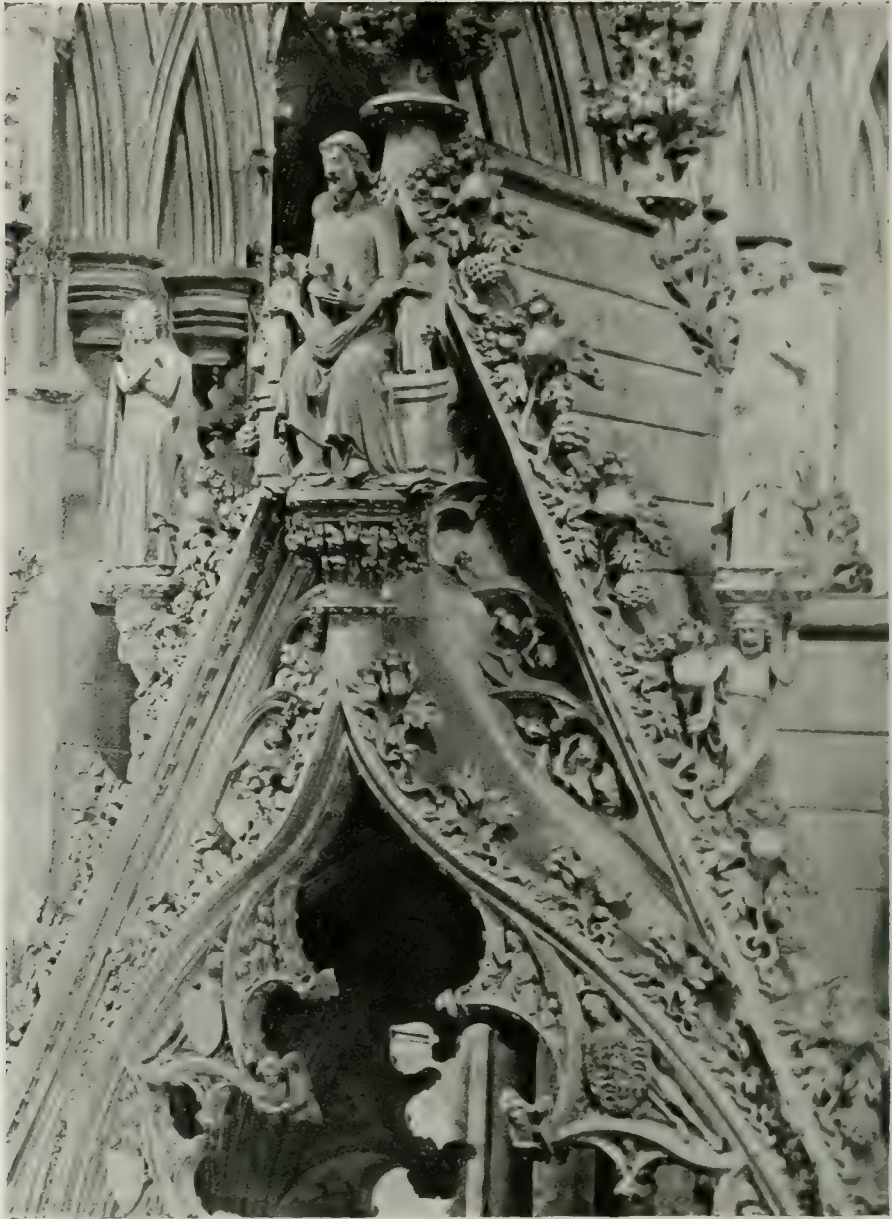


PLATE No. CXXXI. BEVERLEY MINSTER, YORKS. THE PERCY MONUMENT. c. 1320. D

The Percy monument at Beverley is one of the richest tombs in the country. The illustration shows the top of the gable with the ogeed head of the arch below. On the outside of the gable and of the arch are crockets of Decorated foliage and fruit. The finial of the arch supports a statue of Christ receiving the soul of Lady Percy which has been carried to Him by angels in a napkin. On either side of the gable a bracket carved into a diabolic creature supports and is trodden on by a large angel. The cusping is full of figures, and the whole may be regarded as a justification for the name of the Decorated style.



PLATE No. CXXXII. SWATON CHURCH, LINCOLNSHIRE. PISCINA. c. 1330. D

This illustration shows similar features to those of the Tewkesbury tomb (Pl. CXXX). This, however, is of a simpler though more advanced character. There is no ball-flower ornament, but the ogee arch, the inner foils, the finial and crockets are shown in greater detail. The arches were stopped below by heads, probably a king or queen and a bishop. Only one remains. The foliage here is fully developed. Decorated, resembling a kind of sea-weed with crinkled pointed fronds or leaflets containing ripples and blobs. The crockets appear to be crawling like caterpillars up the arches.



PLATE NO. CXXXIII. SELBY ABBEY, YORKS. CAPITALS AND MOULDINGS. *c.* 1350. D

The way in which the foliage of the capitals is kept strictly within bounds, and the introduction of quaint figures, pushing forward or doubled up, as brackets to support statues are typical of the 14th century Decorated work, as are also the mouldings, which are not so deep as in earlier work. The profile of the mouldings is a straight bevel not stepped or recessed as in Early English work.



PLATE NO. CXXXIV. WORCESTER CATHEDRAL. CAPITALS IN NAVE. c. 1350. D

Some of the capitals on the south side of the nave at Worcester are very good specimens of 14th century Decorated foliage. The way in which the sculpture keeps within a convex rounded profile makes it harmonise with the mouldings, giving a solid appearance as compared with the concave hollows of Early English work. The non-architectural character of the naturalistic foliage, as at Southwell Chapter House (see Pl. CXXIX), has been abandoned for a truer convention in which the sculpture is part of the capital and not merely outside it. At the same time there is a loss of boldness and some confusion in design.



PLATE NO. CXXXV. ELY CATHEDRAL. LADY CHAPEL SCULPTURE. c. 1340. D

Unfortunately the elaborate sculpture of the Lady Chapel at Ely is terribly mutilated, hardly a head being left on any of the hundreds of human figures in the reliefs of the spandrels. But the mouldings and the foliage sculpture are uninjured. The arches within the gables are doubly ogeed, projecting forwards as well as upward. The sea-weed leafage which fills the tympanum is an excellent specimen of Decorated foliage on the flat. The clinging, rippling nature of the fronds is well marked. The crockets, especially those on the outside of the gable, are very elaborate, and twisted as though by a storm. The Perpendicular style which followed has comparatively little foliage sculpture. Where it exists it is usually of the same general character as the Decorated, but coarser and clumsier. In the west the Decorated type of foliage was carried on well into the Perpendicular period.

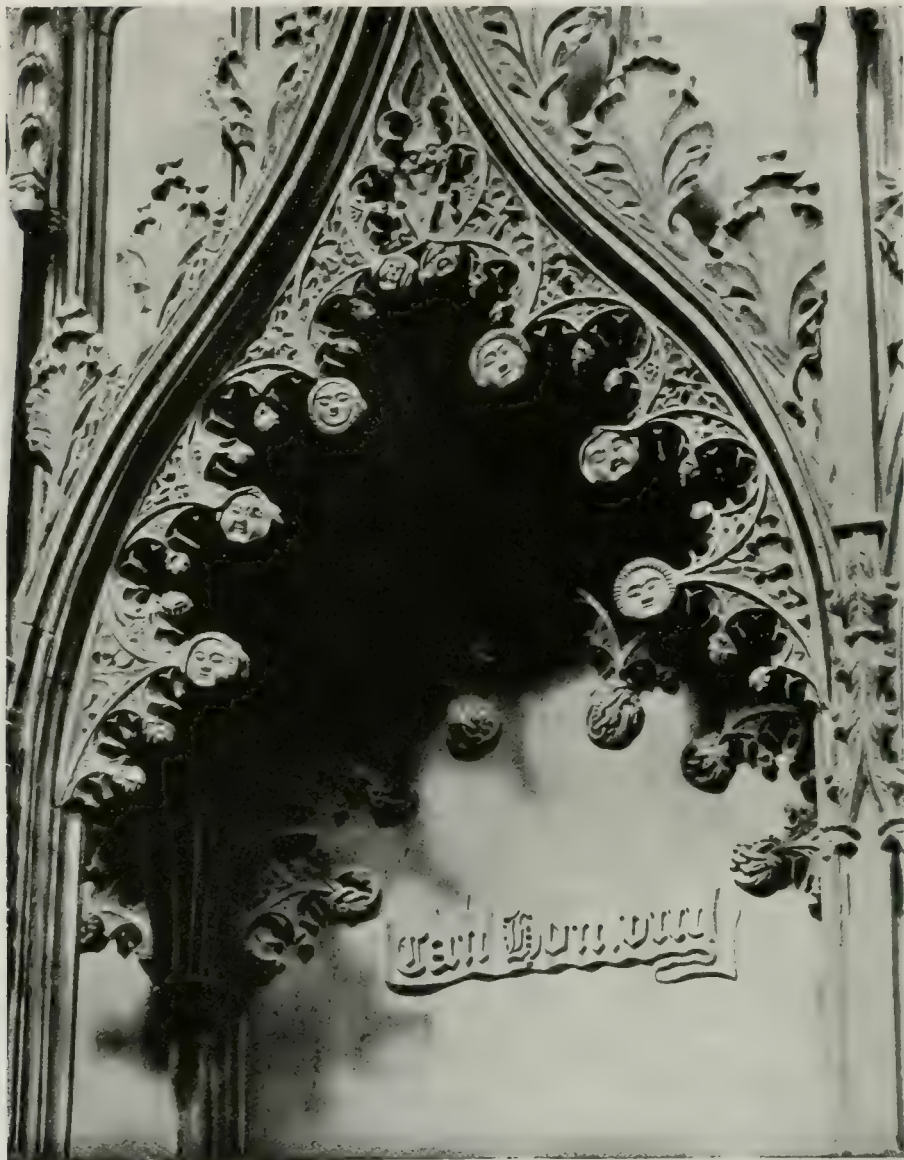


PLATE NO. CXXXVI. NORWICH CATHEDRAL. CANOPY OVER STALLS. c. 1430. P

The stalls and their canopies at Norwich are very rich early 15th century work. The arches are ogeed and cusped, the cusps being ornamented with curious faces. The crockets on the outside of the arches illustrate well the further development of Decorated ripples into shallow straight-edged lozenge formation. At this period the foliage in the west continued to be of the Decorated type, but in the east the straight lines of the Perpendicular style affected the manner of carving the leaves. Stone-carving was rapidly decadent, but wood-carving continued to be of a high standard into the Renaissance period.

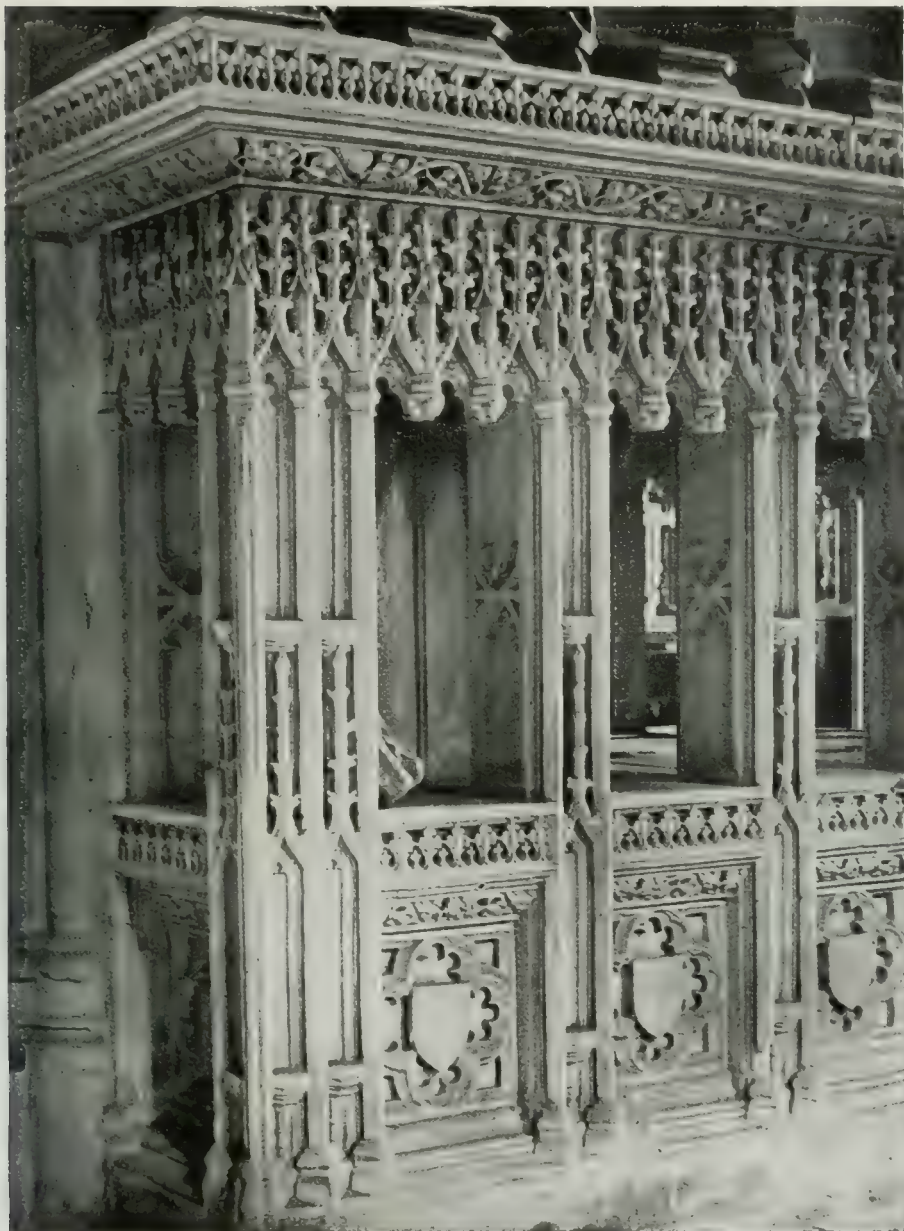


PLATE No. CXXXVII. OXFORD CATHEDRAL. WATCHING LOFT OF SHRINE. *c.* 1500. P

This is a very rich specimen of Perpendicular sculpture. It consists chiefly of panelling with shields introduced, and of finials rising into miniature pinnacles. Below the openings is a row of Tudor ornaments which now replace ball-flower as a minor ornament. Below the cornice is a band of sculptured vine stems with leaves and grapes. The leaves are square-cut which is a usual feature of the style. This type was followed by a return to naturalism (see Pl. LXXXIII), which, however, was soon swamped by the Renaissance invasion.



PLATE NO. CXXXVIII. MALMESBURY ABBEY, WILTS. THE APOSTLES. *c.* 1160 (?). N

The apostles in the Norman porch at Malmesbury are some of our earliest and quaintest figure sculpture on a large scale and as part of a series of connected subjects, designed to teach dogmatic religion. The technique is of a kind that had been developing during the amalgamation of Saxon and Norman influences, but the grouping owes something to the cosmopolitan ideas of the religious orders. The angel flying above the heads of the apostles—so close that one has to hold his head on one side—is very primitive. The exterior of the porch is illustrated in Pl. LXXV.



PLATE NO. CXXXIX. LINCOLN CATHEDRAL. WEST FRONT SCULPTURES. c. 1160 (?). N

There is no record which would enable us to date these sculptures. They are evidently an insertion, but may have come from another building. They are too good to be early Norman work, so they are probably to be referred to the period when the races were intermingling, say after 1150, and may be called Anglo-Norman. The left-hand panel is *The Command to Noah*. The figures are dignified and expressive. The right-hand panel is *The Expulsion*. The quaint attempt to represent the nude makes this an amusing group, but it is full of life and expression and of promise of advance in art.



PLATE No. CXL. WELLS CATHEDRAL. NICHES AND STATUES ON EAST OF NORTH-WEST TOWER. c. 1240. EE

These niches are a continuation of those of the west front carried round the tower, and they are perhaps the best architectural group at Wells, or, for that matter, anywhere. The whole forms a most pleasing and satisfying composition. The statues, which here represent Deacon saints, are good in themselves and fill their niches to perfection.



PLATE No. CXLI. WELLS CATHEDRAL. NICHES AND STATUES ON WEST FRONT.

c. 1240. EE

This group of ladies is from the lower tier on the north-west buttress. The remarks on Pl. CXL apply also to this group, although the whole composition is perhaps not quite so striking. The draperies show the folds of thin material typical of the sculptures at Wells. The figure on the right has chasuble-like drapery usually associated with the Virgin Mary, while the second from the left apparently holds in her hands a pot of ointment which may identify her as Mary Magdalen.

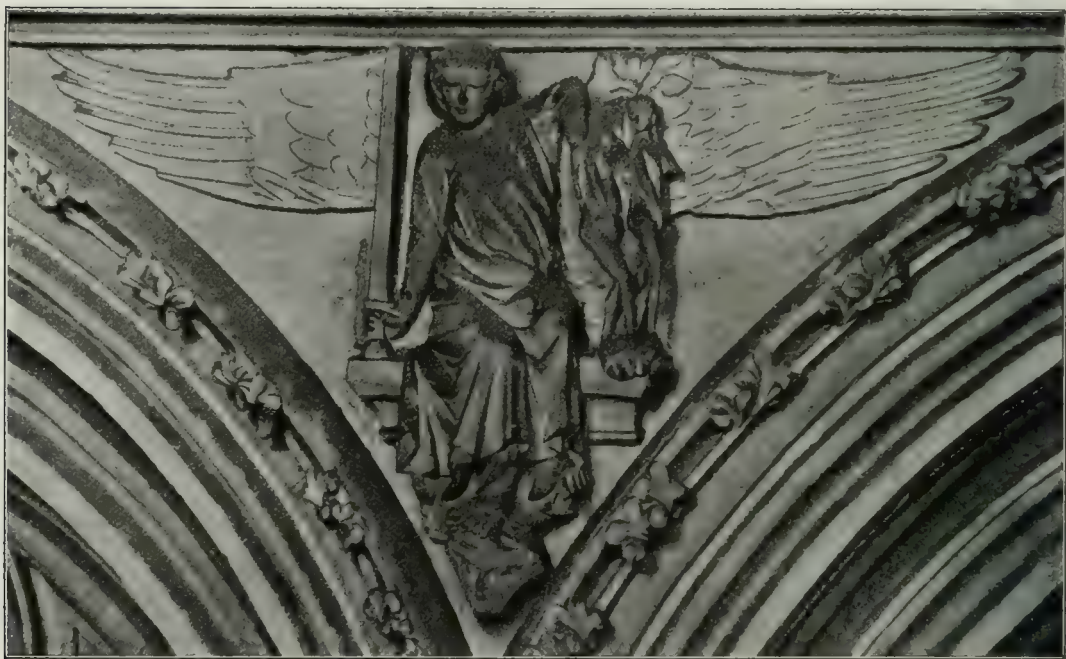
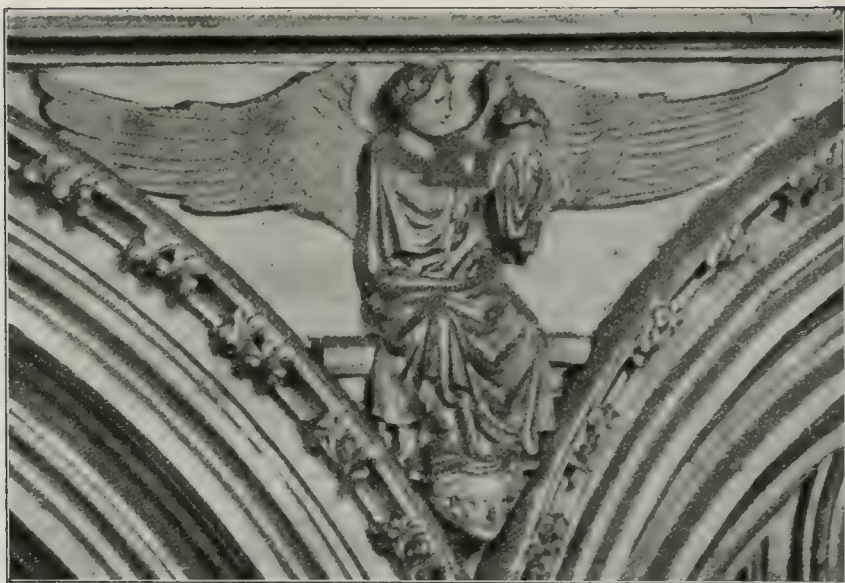


PLATE No. CXLII. LINCOLN CATHEDRAL. ANGELS OF THE ANGEL CHOIR. *c.* 1270. **EE**

The angels which fill the spandrils of the triforium of the Angel Choir are justly celebrated. They are work of the best period and are dignified and beautiful. The upper angel is called the Angel of the Resurrection. He holds in his hands a little nude figure representing a risen soul. The lower angel is the Angel of the Expulsion. In his right hand is a sword and his left urges Adam and Eve out of the Garden. The distortion of the figure is intentional to correct the perspective as seen from below, but seems overdone.



PLATE No. CXLIII. NORTHAMPTON. THE QUEEN ELEANOR CROSS. *c.* 1290. D

The Queen Eleanor crosses set up by King Edward I in places where the body of the queen rested on the journey from the north to Westminster are the standard type of memorial crosses. Only three remain—at Waltham, Geddington and Northampton. This illustration shows the statue stage of the Northampton cross, which is a good example of early Decorated work. The ornamentation is very rich, and the statues fill their niches satisfactorily. The heads and hair should be compared with the beautiful effigy at Westminster. The dress is different not only on account of the different material, but because straight folds are more suitable for a recumbent effigy. Here the folds are wide and flowing in accordance presumably with the fashion of the time, certainly in accordance with the style of the period. The whole cross and that at Geddington are shown in Pls. CLVI and CLVII.



c. 1290



c. 1330

PLATE No. CXLIV. EXETER CATHEDRAL. CORBELS IN THE CHOIR AND NAVE. D

The corbels at Exeter are beautifully carved with foliage and figures. That on the left from the choir has a very charming Madonna and Child with angels swinging censers above. This is earlier than the nave corbel by about 40 years, and the foliage is naturalistic. That on the right from the nave has a coronation of the Virgin, with angels censing in the top portion. Below is a Virgin and Child amid a background of foliage which has now reached the full development of the Decorated convention.



PLATE No. CXLV. WESTMINSTER ABBEY. WEEPERS ON TOMB OF
EDMUND CROUCHBACK. c. 1300

The altar-tomb upon which these figures appear as "weepers" commemorates Edmund Crouchback, Earl of Lancaster, brother of Edward I, who died in 1296. The tomb is the right-hand one of Pl. CLVIII, which shows some of the royal tombs. These little figures are regarded as some of the best in the Abbey. They are graceful in pose and in the arrangement of the dresses, which illustrate well the clothing of the period.



PLATE NO. CXLVI. DORCHESTER ABBEY, OXON. JESSE WINDOW. *c.* 1340. D

A passage in Isaiah (xi. 1) gave rise in mediæval art to a favourite subject for groups of sculpture. A trunk was made to rise from a recumbent figure of Jesse and this grew into a genealogical tree, all the branches containing figures of the descendants of Jesse and the ancestors of Our Lord, following the table set out in the first chapter of St Matthew's Gospel. The subject occurs in the reredos of Christchurch Priory, on the bosses of the cloisters at Worcester, on a door at St David's, on canopies and windows in various places, but perhaps the most remarkable instance is this window at Dorchester.



PLATE NO. CXLVII. EXETER CATHEDRAL. WEST FRONT SCULPTURES. *c.* 1380. D

Next to Wells, the west front of Exeter Cathedral contains the largest group of figure sculpture in the country. It is over 100 years later than Wells, but, being wrought in softer stone, it is more worn and dilapidated. Above are three apostles—St John, with his chalice; St James, with his pilgrim's hat and cockle shell and carrying his wallet; and a third who may be St Simon, St Thomas, or St James the less. The wearing away of his insignia makes his identification doubtful. The canopies have been much restored. These figures belong to the top row, which is later than the rows below, and shows the picturesque type of sculpture which in the 14th century replaced the more simple and dignified ideal of the 13th century.

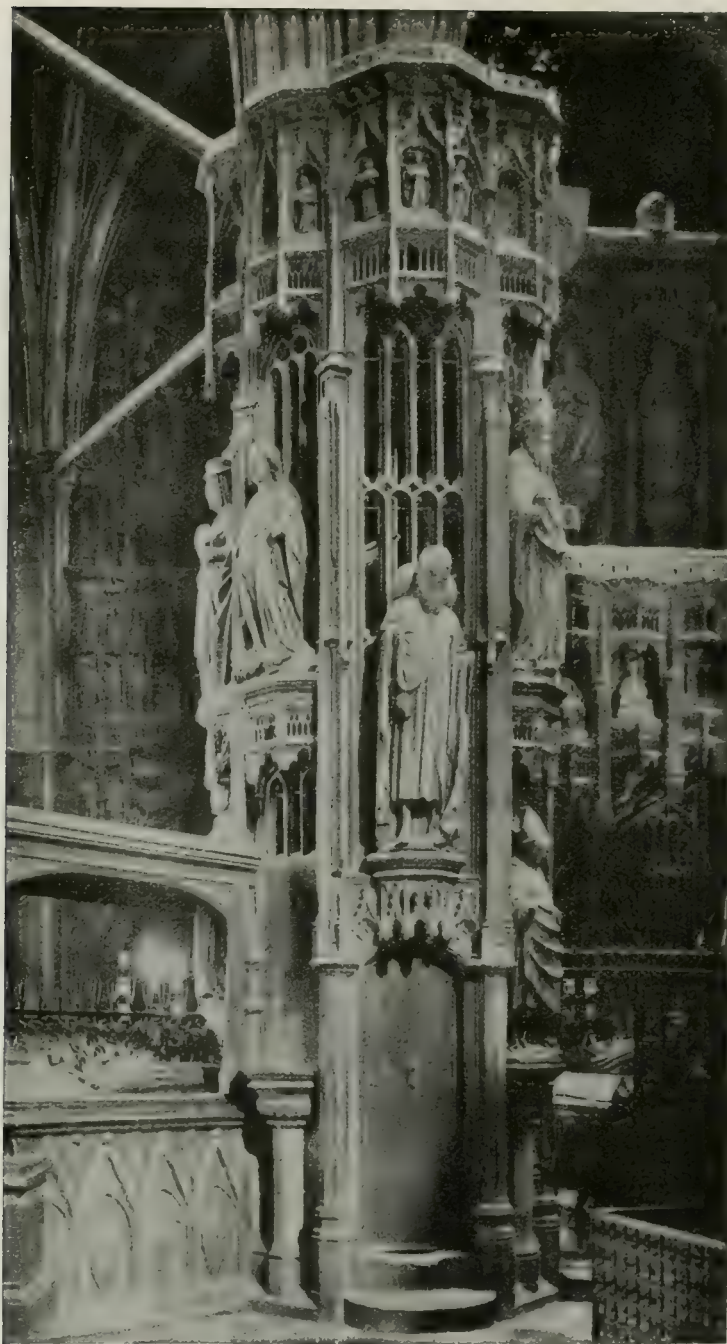


PLATE No. CXLVIII. WESTMINSTER ABBEY. HENRY V'S CHANTRY. c. 1430. P

This chantry, with the numerous statues which adorn it, is the great monument of the period. The work is the best obtainable at the time. The figures are dignified. The construction is light and well balanced. But certain features indicate changes that had come over the spirit of the age. The whole monument is erected rather to the splendour of a great king and soldier than to the glory of God. The two turrets and bridge make the letter H, the first letter of Henry's name. The association with the Confessor suggests his long pedigree and splendid ancestry. The reliefs portray his coronations in France as well as England, surrounded by the patron saints of both countries. On one side is his equestrian statue. All spare places are filled with coats of arms and heraldic devices. On a beam above are the saddle, shield and casque borne at his funeral. This change of spirit coincided with the decline of Gothic art—a decline that manifested itself in design rather than technique.



PLATE No. CXLIX. OXFORD, DIVINITY SCHOOL. SCULPTURES. *c.* 1460. P

The Divinity School at Oxford is the richest specimen of non-ecclesiastical Perpendicular Gothic architecture. The Perpendicular style is peculiar to this country, and the panelling and fan-tracery vaulting which covered the walls and ceilings of rich specimens required great engineering skill and accurate workmanship. In this building the panelling both of walls and vault is full of niches containing statuettes, and even the pendants of the vault carry carefully carved niches with statuettes. The amount of careful and accurate masonry, and the clever filling of every space with elaborate detail is more impressive than the general design. Pl. LXVI is a general view of the interior, of which this is a detail.



PLATE No. CL. CAMBRIDGE, KING'S COLLEGE CHAPEL. SCULPTURES. *c.* 1510. P

These sculptures are good specimens of Tudor ornament. They are heraldic and show the royal arms of King Henry VII. In the moulding above is some typical Tudor foliage.



PLATE No. CLI. ST GEORGE'S CHAPEL, WINDSOR CASTLE. *c.* 1500. P

These again are sculptured by the royal masons, and are well executed. They constitute an angel cornice with scrolls. Angel cornices were one of the distinguishing features of rich work of the period. Angels were also constantly employed as supporters of shields and on corbels.



PLATE No. CLII. COLCHESTER CASTLE. HERRING-BONE MASONRY. 11TH CENTURY. N

The Norman castle at Colchester was built to some extent of Roman materials, and the wall in this illustration is about the best example of the herring-bone arrangement of Roman tiles. Herring-bone masonry is generally an indication of Saxon workmanship, whether executed in stones or tiles, but such work is often post-conquest. In Colchester Castle the arrangements of stones and tiles is copied from Roman remains.



PLATE NO. CLIII. LINCOLN CATHEDRAL. PART OF WEST FRONT (VARIOUS STYLES)

This illustration shows early Norman work in the niche with wide-jointed masonry. To the left is the head of an enriched Norman doorway of later character. Above the niche is a portion of a string of sculpture of late Norman date. The subjects of this portion of the sculpture are the story of Noah's Ark, with an out-of-place insertion of Daniel in the Lions' Den. On the right is a pointed Early English doorway with deeply moulded wall-arcades beside and above it, the fine-jointing of the masonry contrasting with the adjacent early Norman work. Above the arcading is a portion of a round window ornamented with dog-tooth. On the left, above the Norman doorway, is a Perpendicular window. Characteristic architecture of the 11th, 12th, 13th and 15th centuries may here be studied side by side. Pl. CXXXIX contains a portion of the string of sculpture on a larger scale.

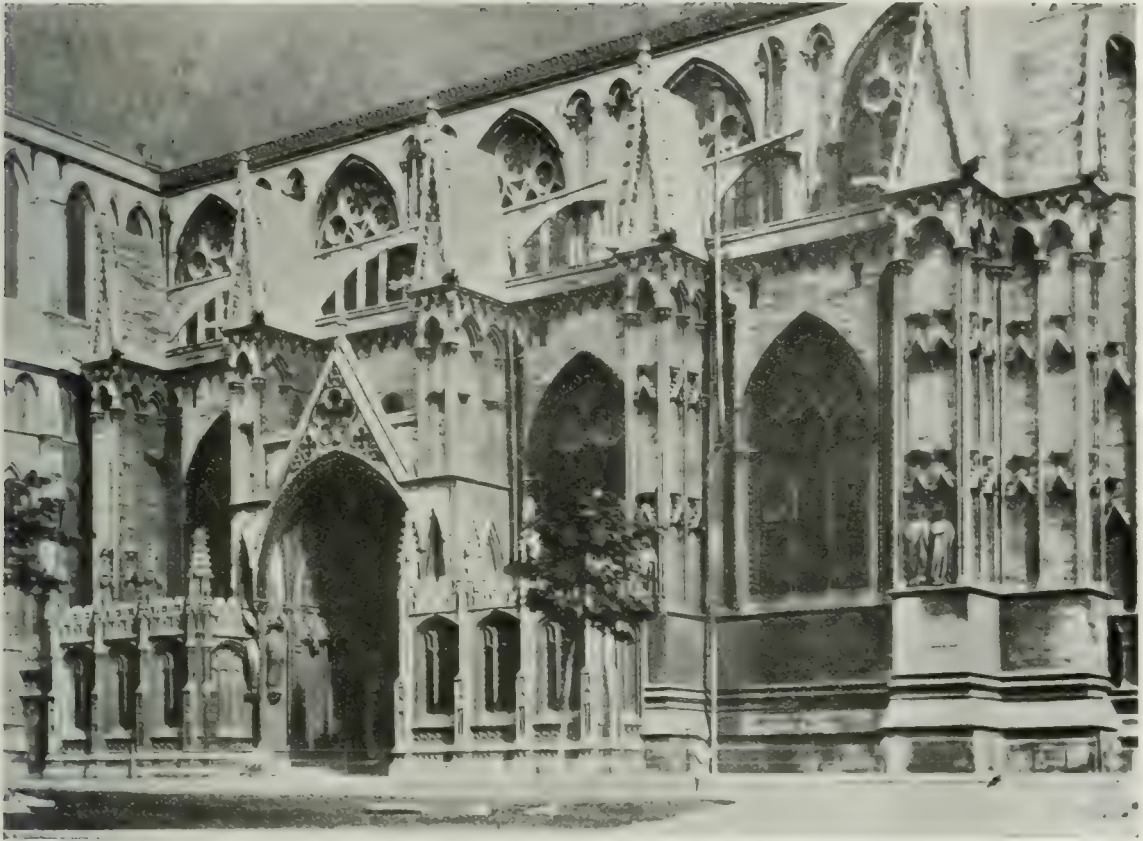


PLATE No. CLIV. LINCOLN CATHEDRAL. EXTERIOR OF ANGEL CHOIR. *c.* 1260. EE

The features here seen are the porch, of which details are shown in Pls. LXXX and CXXVII. On either side is a rich Perpendicular chapel. The windows have Geometric tracery. The gabled buttresses covered with niches for statues, the flying buttresses which convey the thrust of the vault to the buttresses, and the corbel-table below the parapet, give great richness to the general effect. These flying buttresses are much less prominent than those of the French cathedrals (see fig. 56).



PLATE NO. CLV. HECKINGTON CHURCH, LINCOLNSHIRE. GARGOYLES
AND GROTESQUES. *c.* 1330. D

Water-spouts afforded an opportunity for grotesque sculptures to the mediæval masons. Hideous monsters with wide-open mouths served to relieve the monotony of wall-spaces, and, by contrast, to enhance the effect of the plain surfaces of simple masonry. Heckington Church is peculiarly rich in gargoyles and grotesques of the 14th century.



PLATE NO. CLVI. NORTHAMPTON. QUEEN ELEANOR CROSS. c. 1290. D

The crosses erected by Edward I in memory of Queen Eleanor are the most beautiful memorial crosses in the country. Only three of them have survived out of the original twelve. The statues of the queen are good examples of the sculpture of the period. For details see Pl. CXLIII.



PLATE No. CLVII. GEDDINGTON, NORTHANTS. QUEEN ELEANOR CROSS. *c.* 1290. D

The three Queen Eleanor crosses which still exist are those at Waltham, Northampton and Geddington. The Geddington cross is the least restored, and is a very beautiful monument of the best period of Gothic sculpture. The lower stages are covered with diaper patterns. The plan is triangular, and there are three statues of the queen, surmounted by gabled canopies.



PLATE NO. CLVIII. WESTMINSTER ABBEY. THE ROYAL TOMBS. EARLY 14TH CENTURY. D

The tombs of Aveline, Countess of Lancaster, her husband Edmund Crouchback, second son of Henry III, and Aymer de Valence, his half-brother's son, make the most splendid group of canopied tombs in the country. These monuments all belong to the first quarter of the 14th century, when technique had reached a very high level, and before boldness of design had given way to refinement of detail. The effigies are among the finest of the period, the small figures of weepers (see Pl. CXLV) are most interesting, and the gabled canopies with their reliefs complete a series, the like of which is not to be seen elsewhere. The order, counting from the left, is Aveline (d. 1273), Aymer (d. 1326), Crouchback (d. 1296). The reliefs in the gables resemble the seals of the period.



PLATE No. CLIX. TEWKESBURY ABBEY, GLOS. CHANTRIES AND MONUMENTS.

14TH AND 15TH CENTURIES

Next to Westminster Abbey, the tombs at Tewkesbury are some of the most splendid in the country. That on the right is the earliest. It commemorates Sir Hugh Despenser, who died in 1349. The canopy is remarkably light tabernacle tracery of open work. The central monument is the chantry of the founder, Fitz-Hamon. The screen was erected in 1397, and is an excellent specimen of early Perpendicular work. The lozenge-shaped ornament on the top is a forerunner of the Tudor-flower. The nearest screen on the left is that of the Warwick Chapel. It was erected in 1423 to Richard Beauchamp, who had distinguished himself at the Battle of Agincourt. The canopy work is very rich and resembles lace. The weepers are angels bearing shields. The whole of the sculpture is highly finished, but unfortunately much mutilated. Other tombs are illustrated in Pls. CXXX and CXXXI.



PLATE NO. CLX. HEREFORD CATHEDRAL. BASE OF CANTILUPE SHRINE. 1286. EE t

The foliage on the base of the Cantilupe shrine at Hereford shows more design than the Southwell capitals (see Pl. CXXIX). The leaves are naturalistic, but they are arranged artistically to fill the spandrels. The figures in the niches represent Knights Templars, of which order St Thomas Cantilupe was Provincial Grand Master. The whole monument, which is very beautiful, is transitional in style between Early English and Decorated.



PLATE NO. CLXI. ST ALBANS ABBEY. BASE OF SHRINE, *c.* 1310 D,
AND WATCHING LOFT, *c.* 1430 P

The shrine is made externally of Purbeck marble. It is really the base which carried the shrine. The sculptures depict the history of St Alban and his martyrdom. The iconoclasts of the 17th century smashed this shrine into 2000 pieces, and the fragments were built into a wall where they were discovered in 1872, and put together by a skilful mason under the direction of Sir Gilbert Scott. The watching loft was probably erected by Abbot John of Wheathampstead. It contains cupboards for the preservation of relics, and a gallery for watchers. The back as well as the front is full of good Perpendicular detail.



PLATE NO. CLXII. WORCESTER CATHEDRAL. SCREEN OF PRINCE ARTHUR'S CHANTRY.
1502. P

This screen has very rich late Tudor tracery and ornaments, especially the Rose and Portcullis. The tall open-work battlement and the slender pinnacles should be noticed. The usual conventional Tudor-flower is absent. The general effect is light and graceful.



PLATE No. CLXIII. MINEHEAD CHURCH, SOMERSET. ROOD SCREEN AND LOFT.
c. 1500 (?). P

Somerset is noted for its numerous beautifully carved wooden screens. The Minehead screen is a good specimen. Besides the panelling and the tracery, the very elaborate carving of the cornice calls for notice. Most of these screens contain traces of the original colouring or gilding, the effect of which must have been very splendid.



PLATE No. CLXIV. TOTNES CHURCH, DEVON. SCREEN. *c.* 1500 (?). P

The screen at Totnes is of stone, but is apparently the result of efforts of the stone-masons to vie with the wood-carvers in lightness and gracefulness. As a rule sculpture and ornament should conform to the nature of the material, but to all such rules there are brilliant exceptions.



PLATE No. CLXV. COPFORD CHURCH (NEAR MARK'S TEY), ESSEX

Copford Church has a Norman semi-domed apse, covered on the interior with some of the most interesting and best-executed wall-paintings in the country. They had been whitewashed over, which preserved them until they were discovered in recent times and carefully restored. There appears to be no record of their date or as to who executed them, but they apparently are 13th century work. Popular tradition assigns them to a party of travelling artists from the continent, but it must be remembered that foreigner at that time meant anyone outside the parish.



PLATE NO. CLXVI. STONE CHURCH, BUCKS. FONT. c. 1125. N

Norman fonts, like Norman doorways, are frequently preserved in churches that have little else of Norman work left in them. The font at Stone, Bucks., is a remarkably crude and barbarous production, like many of the Norman tympana. The strap-ornament is beaded and effective, but the human and animal figures are childish.



PLATE No. CLXVII. HEREFORD CATHEDRAL. FONT. *c.* 1170. N

The font at Hereford Cathedral has figures of the twelve apostles seated in niches of beaded arches with ornamented columns. A key pattern decorates the rim. The figures are much worn. The draperies are not unlike those on the west front of Lincoln Cathedral (Pl. CXXXIX). The lions and sub-base are modern work.



PLATE NO. CLXVIII. AYLESBURY CHURCH, BUCKS. FONT. c. 1180. N

The font at Aylesbury is the most pleasing example of several of a similar character in the same neighbourhood. The base resembles a Norman scalloped capital upside down. Round the top of the bowl is a row of sculpture of beaded straps bound together like metal work and terminating in half-opened leaves in profile of a kind frequently seen in Anglo-Saxon manuscripts and ivories. The bowl is surrounded by leaves, the profile giving a double-curve that might be taken for an ogee, but this is an accident.



PLATE NO. CLXIX. SPRINGFIELD CHURCH, CHELMSFORD. FONT. *c.* 1220. EE

The foliage on this font shows further varieties in the treatment of stiff-leaf. In the side to the left the stalks are curved into circles and the trefoils show very distinctly the solid midribs of the Lincoln type (see Pl. CXXI). The sculpture on the right side is so different as almost to suggest doubts as to its genuineness.



PLATE No. CLXX. WANTAGE CHURCH, BERKS. FONT. *c.* 1220. EE

The font at Wantage is excellently preserved. The bowl is octagonal with perfectly plain sides, but round the top is a row of dog-tooth, and below a double row. The stem is surrounded by shafts with moulded caps and bases.

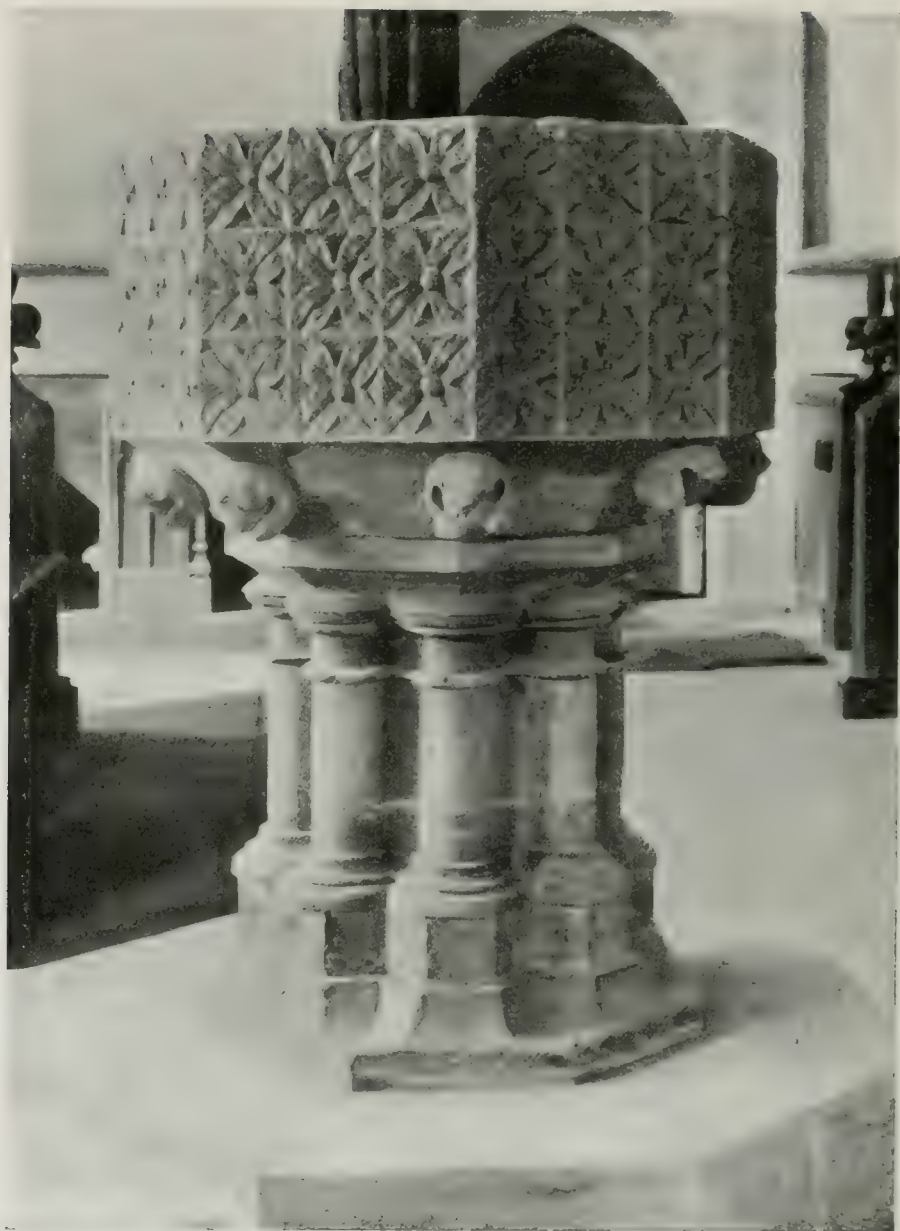


PLATE No. CLXXI. SWATON CHURCH, LINCS. FONT. *c.* 1300. D

Fountains must never be dated by their surroundings, as they are often older and often later than the churches in which they are placed. They always bear their own credentials. In this instance the big ball-flowers below the bowl will at once show the work to belong to the Decorated period. The stem with its clustered shafts, the capitals, bases and mouldings of which are all characteristic of the period, and the four-leaved flowers of the diaper-work above, produce a general effect of the best kind of Decorated work, before the disastrous effect of the Black Death.



PLATE No. CLXXII. ORFORD CHURCH, SUFFOLK. FONT. *c.* 1400. D

There may be some hesitation in assigning this font to the Decorated or the Perpendicular period. It is supposed to date from about 1400, and is shop-work of a kind which we frequently find at about that time. There is a coarseness about the sculpture which suggests that the terrible effect of the Black Death had not yet been quite recovered from. The subjects are interesting—a Trinity, the Almighty Father, and the Crucified Son; the Dove representing the Holy Ghost is missing. It was evidently above the cross. The other panels contain the signs of the evangelists, of which are visible the Angel of St Matthew and the Ox of St Luke. Below the bowl are angels suggesting the coming angel cornices (see Pl. CLI), and round the stem are alternately lions and wodehouses or wild men with clubs—an importation from heraldry.



PLATE No. CLXXIII. WALSINGHAM CHURCH, NORFOLK. FONT. *c.* 1470. P

This is a very fine Perpendicular font. It is raised on a picturesquely stepped platform, the steps being richly panelled, and the upper steps cut out to form a cross. The stem has canopied niches with figure sculpture. The panels of the bowl have ogeed canopies and contain reliefs representing the seven sacraments. Although the general effect is rich, the sculpture is poor and flat.

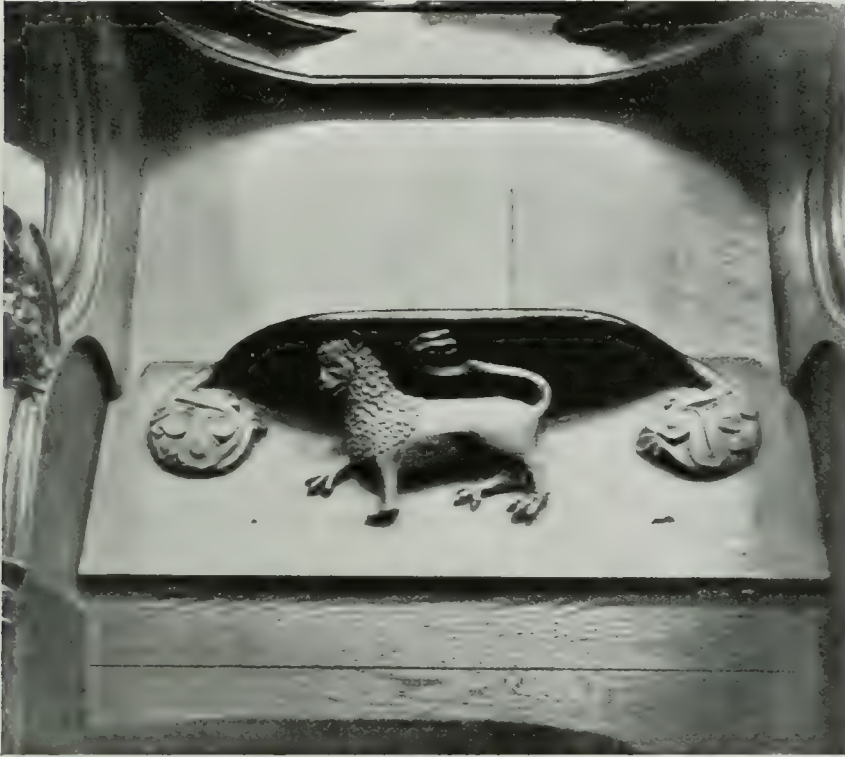


PLATE No. CLXXIV. EXETER CATHEDRAL. MISERICORD. c. 1230. EE

Misereres or Misericords were a kind of bracket under the seats of stalls. The seats were hinged and made to lift in such a manner that the brackets formed a rest and support for tired monks or collegians who had to stand through long services. The brackets afforded opportunities for carving, often of a jocular type. At Exeter there are some good misericords of the 13th and 14th centuries. In this instance the foliage of the right and left supporters shows the period. Often the subjects were taken from the Bestiaries—ancient books containing fables about animals with a far-fetched moral attached. The lion is frequently mentioned as asleep with his eyes open, or as breathing or roaring over his cubs to bring them to life. In this case, however, all we can say is that the subject is a lion.



PLATE NO. CLXXV. JESUS COLLEGE, CAMBRIDGE. PISCINA. *c.* 1220. EE

Piscinæ, or water drains, are a usual accompaniment of the sedilia, or seats for the clergy, within the altar rails, generally on the south wall. It is strange that their precise use in ritual should be somewhat in dispute, but they must have been for the purpose of getting rid of superfluous water used either for the fingers or the sacred vessels. This piscina is a highly ornamented one. It is double, shafted with capitals having stiff-leaf foliage, surrounded by dog-tooth, and arched with intersecting mouldings. These mouldings, in which stone is made to apparently penetrate stone, are unusual at this early date, but common in the late Perpendicular period. As a principle the method is unsound, but exceptions may sometimes be pleasing. It is, after all, only a further development of such intersecting Norman wall-arcades as are to be seen at Ely, Canterbury, Bury and many other places (Pl. CIX). Swaton Church piscina is illustrated in Pl. CXXXII.



PLATE NO. CLXXVI. NAVENBY CHURCH, LINCOLNSHIRE. SEDILIA AND PISCINA.
c. 1310. D

This is very typical Decorated work. The canopies are ogee-headed, moulded and cusped internally and crocketed externally, terminating in a foliated finial. Between the canopies are crocketed pinnacles with finials. The arches are supported on respond shafts with sculptured capitals. The sedilia are seats for the clergy and are usually three in number. The piscina has more sculpture and has a containing gable.



PLATE No. CLXXVII. LOWICK CHURCH, NORTHANTS. BENCH ENDS, COMMONLY CALLED POPPY-HEADS. 15TH CENTURY. P

The name poppy-head is of doubtful origin. It may be derived from *puppis*, the poop of a ship. The wood-carvers of the 15th and 16th centuries often carved bench-heads very elaborately with heads and foliage and various devices. Here are heads of bishops and helmeted men, with characteristic leafage.



PLATE NO. CLXXVIII. IGHTHAM MOTE HOUSE, KENT. *c.* 1375. P

The eastern side of the quadrangle composing Ightham Mote House is the original building, dating from early in the 14th century. The oriel room shown above belongs to this block and was the Solar adjoining the Hall. The exterior has since been modified, but the barge-boards, which are beautifully carved, probably date from about 1375.



PLATE NO. CLXXIX. BRIDGE AT ST IVES, HUNTS.

This bridge was originally built in the 13th century by the Monks of Ramsey. It was rebuilt early in the 15th century. The semi-circular arches seen on the left only date from 1716 and the brick parapet is modern. The chapel in the middle is dedicated to St Leger.



PLATE NO. CLXXX. BRIDGE AT GEDDINGTON, NORTHANTS.

The oldest portion of this bridge is said to date from 1250, but the general appearance suggests the 14th century. The cut-waters serve also as refuges for foot-passengers to avoid carriages.



TOPOGRAPHICAL INDEX

N.B. The Ordinary Numerals are for figures illustrating the text,
the Roman Numerals for the Plates.

Amiens 54
Aylesbury CLXVIII

Baddow 43
Barfreston LXXVI
Barnack 16
Barton Seagrave LXXI
Beverley VII, CXXXI
Bishopstone XXII, LXVIII
Bledlow CXXI
Boston XXXI
Bradford-on-Avon I
Bristol 45
Burford LXXXII
Bury St Edmunds XXIII, CIX

Cambridge 41, XVI, XXXIII, LX, LXXXIII,
CL, CLXXV
Canterbury 6, 11, XXX, XXXIX, XLV, CXIII,
CXVIII
Carlisle CIV
Castle Hedingham XVIII, LXVII
Castor XXV
Chartres LXXVIIA
Chelmsford CLXIX
Cherry Hinton LXXXVIII
Chetwode XCIV
Chichester CXIX
Colchester 4, LXIX, CLII
Copford CLXV
Coventry 46
Croyland 15
Curry Rivel XIV

Dinton LXX
Dorchester (Oxon.) CXLVI
Dunstable 13, CXII
Durham XXXVII

Earls Barton XXI
Ely 2, 33, 37, LII, CII, CXXXV
Exeter X, XI, LVI, CI, CXIV, CXLIV,
CXLVII, CLXXIV

Flamstead 18
Fountains IV, XLII, XLIII, LI

Geddington CLVII, CLXXX

Harrow 25, 30, 35, CXXII
Hatfield LXV
Heckington CLV
Hemel Hempstead 5
Hereford XCVIII, CX, CXI, CLX, CLXVII

Iffley 32, LXXIII
Ightham CLXXVIII
Ivinghoe LIII

Kenilworth XIX
Kimpton CXXIII
King's Lynn 42, XCI, CV
King's Walden CXXIII

Lavenham LXI
Lincoln 23, 27, 36, 38, 48, 53, 56, VIII, XXVIII,
XLVII, LIV, LXXX, LXXXIX, XCIX,
CXXVII, CXXVIII, CXXXIX, CXLII,
CLIII, CLIV
London (Southwark) XLVIII, XLIX .
Lowick CLXXVII

Maldon 29, 31
Malmesbury LXXV, CXVI, CXXXVIII
March LXIV
Minehead CLXIII
Minster XLIV

Navenby CLXXVI
Newcastle 52
New Shoreham CXX
Northampton CXVII, CXLIII, CLVI
Northolt IX, XCVII
Norwich XXXVIII, XLI, CXXXVI

Orford CLXXII
Oxford 39, 47, LXVI, CXXXVII, CXLIX

Pershore L, CXXIV

Peterborough 8, 14, 51, XXVII, XL, LXXXVI,
CVII

Ripon LXXXVII

Rochester LXXVII, LXXXI

St Albans 20, 22, 28, 34, XXXIV, LV, CLXI

St Ives (Hunts.) CLXXIX

St Margaret's-at-Cliffe LXXII

Salisbury 7, 54, VI, XXIX, XCII, XCIII

Sandon 24, 44

Selby XII, CXXXIII

Snettisham 10

Sompting 3, CX

Southwell III, LXXXIV, C, CXXIX

Southwold XV

Sparsholt XIII

Stewkley 50, LXXIV

Stone (Bucks.) CLXVI

Stone (Kent) XCVI, CXXVI

Stratford-on-Avon XVII

Swaton CXXXII, CLXXI

Terrington 12

Tewkesbury XXIV, CXXX, CLIX

Totnes CLXIV

Uffington LXXIX

Walsingham CLXXIII

Waltham XXXV

Wantage CLXX

Wells 1, 9, 26, V, LVIII, CXL, CXLI

West Walton XXI, XXVI, LXXVIII

Westminster XCV, CIII, CXLV, CXLVIII,
CLVIII

Winchester 49, II, XX, XXXVI, XLVI, LIX,
LXXXV

Windsor LXII, CXV, CLI

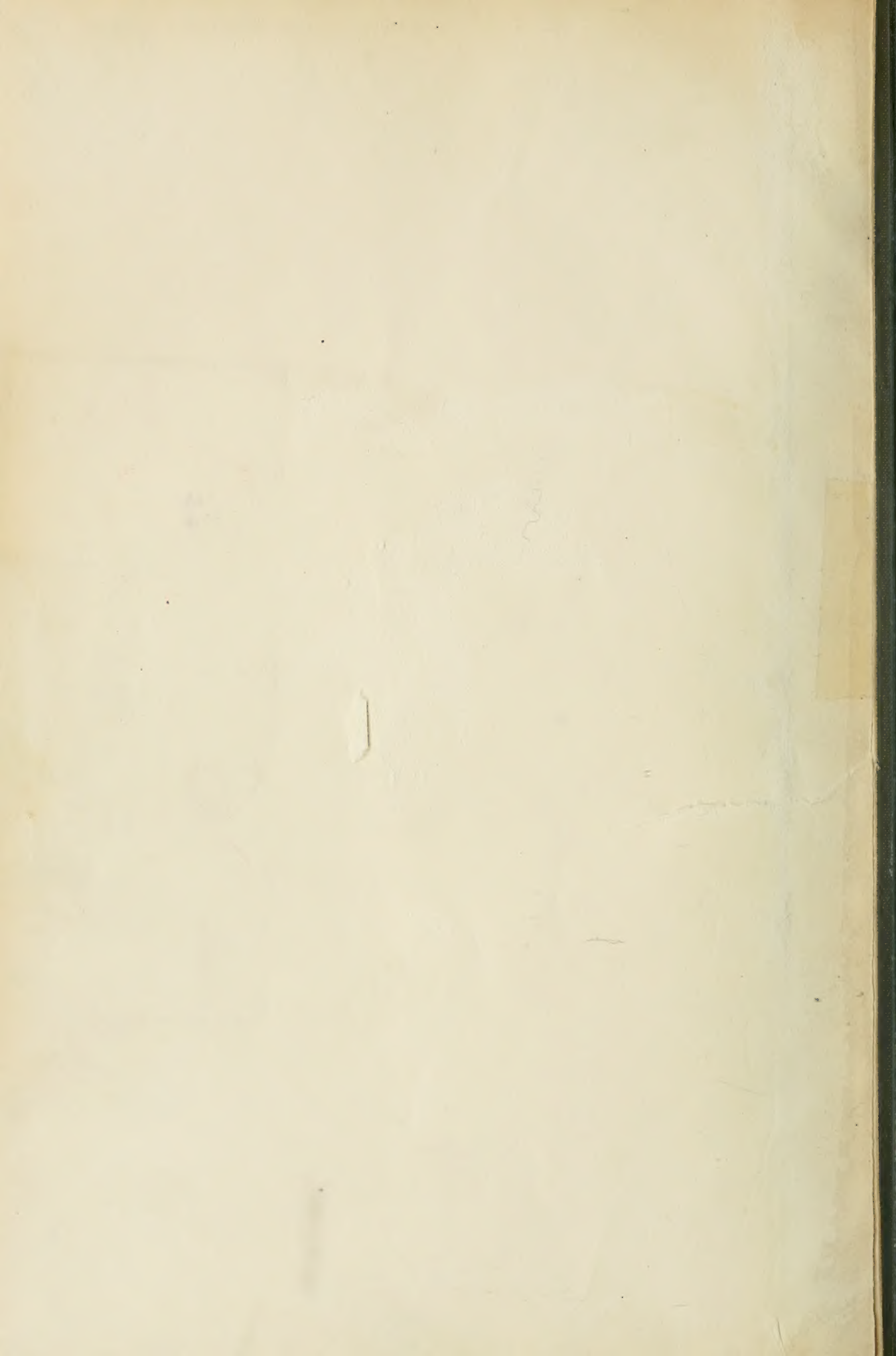
Wing 17, 21, 55

Worcester CVIII, CXXV, CXXXIV, CLXII

Worth XXXII

Wymondham LXIII

York LVII, XC, CVI



HISTORICAL ARCHITECTURE

NA Gardner, S.
445 A guide to English
G3 Gothic architecture.
cop.2

Architecture Library
University of Toronto
230 College Street

UTL AT DOWNSVIEW



D RANGE BAY SHLF POS ITEM C
39 16 15 19 09 016 6